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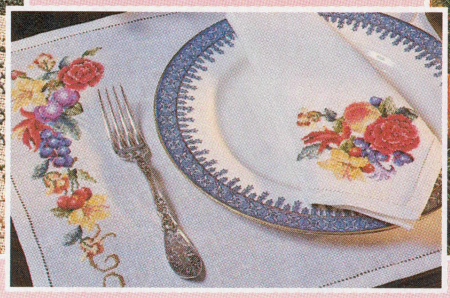

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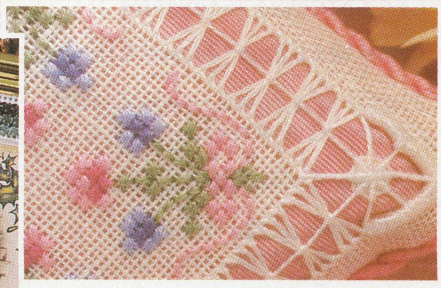

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March/April 1995

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Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.
Revelation 4:11 (KJV)

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One Stitch Ahead

Flowers are my favorite part of springtime. When I get home from work each day, I take a leisurely walk around my yard to see what type of flower has bloomed. I enjoy watching the progress of each plant during this colorful season.

The projects we present in this issue of *Just CrossStitch®* are perfect for this time of year—chockful of flowers! There are frameables, giveables, and wearables. *Irises & Hyacinths*, featured on page 49, is an elegant duo when matted and framed together; and the designs can be equally stunning when displayed separately. Looking for the perfect gift to stitch for Mother's Day? *A Child's Prayer*, shown on page 27, is sure to win the heart of any mom.

If you are running short on stitching time, why not choose a simple piece that will still communicate your feelings of affection in a beautiful way? The project for "Beyond the Basics," page 48, is a delicate bouquet of stitches perched atop a charming heart-shaped pendant that is sure to thrill the lucky recipient. If you enjoy counted-thread stitches and unique finishing ideas, take a look at *Queen-Stitch Bolster* on page 41. This heirloom-quality design incorporates queen stitch, double-running stitch, and hemstitch. Complete instructions for making this pillow are on page 43.

For those of us who delight in wearing our stitchery, we present several projects for garments for all ages on pages 14 and 15. There is an adorable jumper and romper for the little ones, a beautiful linen collar just in time for Easter, and a "flowerful" cross-stitched vest that will be a great addition to any springtime wardrobe.

You will also meet two wonderful cross-stitch designers in this issue: Denise Pratt of Amaryllis Artworks and Janet Kepher of Janet Kepher Design. These ladies each share a lovely design, perfect for this time of year. And as if all of this were not enough, we have a delightful article on page 9 that will provide you with unexpected suggestions for home decorating with confidence.

I am looking forward to seeing many of you at the Spirit of Cross-Stitch Festival® in Winston-Salem.

Lorna Reeves

P.S. Two new hardback books are on the market that are "must-haves" for the avid needleworker. Written by sampler authority Darlene O'Steen, The Proper Stitch *is a wonderful, step-by-step guide to over fifty-five stitches. This 144-page book also includes charts and instructions for two beautiful samplers.* Sampler & Antique Needlework: A Year in Stitches *is a fabulous book by the editors of the former* Sampler & Antique Needlework Quarterly™. *Contrary to popular belief, this book is not a compilation of already-published material; but rather, it is a gorgeous compendium of new material. Sampler reproductions are included, as are informative articles and original needlework designs by some of the industry's leading designers. For more information about these publications, see our feature, "A Look at Books," on page 54.*

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Our Stitchers Ask

I am looking for a graph from a kit made by the Janlynn Corporation, number 54-7. It is a picture of a teddy bear sitting against a sewing machine with a threaded needle in his hand.

Mrs. Marilyn Ferlitsch
W. 224 S. 3009 Racine Avenue
Waukesha, WI 53186

I'm looking for some Alabama cross-stitch patterns.

Mae Bell Turner
2516 North 14th Place
Rogers, AR 72756

I was hoping someone could help me locate a P. Buckley Moss pattern titled *Sisters*.

Melinda Land
5206 Crystal Bay
Houston, TX 77084

Does anyone know where I can purchase Leisure Arts leaflet #676 *Morning Vigil*?

Linda Henderson
2160 River Road
John's Island, SC 29455

I am looking for a graph for open hands. There are many of praying hands (side view), but I need something open so that I may write something on the palm of the hand.

Janet Mullett
1 Kilburn Street
Lunenburg, MA 01462

I am looking for early works of Charles Wysocki that are now out of print.

Linda J. Hall
7F Yorkridge Apartments
Yorktown Heights, NY 10598

I am cross stitching state flowers of the states in which I have lived and have been unable to find an authentic Texas Bluebonnet. I need the approximate size of 6.9" x 7.3" when worked on 14-count Aida cloth.

Joann Mann
2401 Christopher Drive
Abilene, TX 79602

I am looking for *Spring* and *Summer* leaflets by Phyllis Tyndall. These designs were part of the Four Seasons Series and were published by Just CrossStitch®. I am willing to pay.

Ellen Preckel
HHC 3/227 AVN; Unit 20196
APO, AE 09165

I am looking for a design of "Father Christmas" with a real bear walking beside him—his hand may have been on the bear.

Jean Whitney
8505 Jewel Lake Road #4
Anchorage, AK 99502

I am short six quilt blocks of "Rose Heart" stamped cross stitch by Bucilla #63129.

Leslie Owens
7741 A Rugby Avenue
Birimingham, AL 35206

I would like to buy *Para-Treats* by Mary Ellen Designs. I think it is out of print.

Tina Duncan
Post Office Box 565
Sault Saint Marie, MI 49783

I am looking for a chart from the *1991 Cross Stitch Keepsake Calendar*. In that calendar, for the month of October is a New World map, which I am just dying to do.

Andrea Doherty
39 High Street
Kyneton, Victoria 3444
Australia

I have not been able to locate any religious patterns of the Catholic faith for Spanish. I need the instructions to be in English. The patterns I need are"Our Lady of Guadalupe" or "Our Lady of Fatima."

Connie M. Bolda
3492 West Bespa Drive
West Valley City, UT 84119

I am looking for a sampler pattern called *The Cooper-Hewitt Museum Sampler*.

Karen M. Nuttle
Post Office Box 352
Maxwell, NM 87728

I am looking for a design by Jeanne Christine called *The Cat*. It is an oriental cat made up of various colorful patterns such as paisley, etc. It is currently out print.

Cyndi Kiefer
RR3 Box 41 Smoke Run
Pittstown, NJ 08867

I am looking for *Garfield Zodiac Signs*. I am not sure if that is the correct title, but I understand that the book is out-of-print.

Joanne Larson
3240 East Tuolumne Road
Turlock, CA 95382

Does anyone have charts for billiards? I am looking for pool tables, cues, eight and nine balls, and more!

Barb Johnston
177 Willow Street
Lockport, NY 14094

I am looking for a chart of a ruffed grouse and also one of chickadees on a pine branch.

Cheryl Freye
Ledgemere Drive, Box 1590
Winthrop, Maine 04364

I am searching for designs for iguanas and Uncle Sam.

Mrs. Cynthia Chavez
3927 East Garryana Drive
Beale AFB, CA 95903

I am looking for patterns for the state of New Jersey.

Martha Lord
80 Colonial Court
Absecon, NJ 08201

I am looking for a pattern of a 1980–1982 corvette. Hope someone can help.

Tammy False
22636 North Rosary Street
Vacherie, LA 78890

I am interested in obtaining a graph of *Dreamers Tapestry* by Vanessa Ann.

Mary Madray
55 Leah Drive
Newnan, GA 30265

I am looking for Garfield, Pookey, Odie, etc. There was a company called Millcraft, Inc. that had the exclusive on Garfield.

Ruth D. Fligg
23 Hill Street
Tewksbury, MA 01876

Does anyone have the graph for a "A Lady Bather"? It is a lady in a footed bathtub, a rug on the floor, a bath-towel rack.

Leona Jones
5 Willowmere Road
Danvill, CA 94526

I am desperate to find a chart of a Marine in his dress blues uniform and in his Charlie's uniform and a chart of Winnie-the-Pooh.

Nancy Davila
3857 San Ramon Drive #204
Oceanside, CA 92057

I am looking for Norman Rockwell's counted cross-stitch graph *Freedom from Want* and the Christmas graph, which I have been told was discontinued in 1992.

Mrs. Jessie W. Lockwood
1225 Northwest 21st Street, #2009
Stuart, FL 34994-9337

My mother and I are avid cross stitchers. She mentioned she would love the pattern *The Legend of the Dogwood*. If anyone has this pattern, I would be happy to reimburse you for it.

Gwen Ackerman
1713 Hunters Rest Court
Lexington, KY 40515

I am searching for the cross-stitch chart, *Helen Kathryn and Mama's Goose* from the Barbara Bourgeau Richards Collection, leaflet 638, by Leisure Arts. Also does anybody know of others published after 1988?

Marie-France Mackie
10 Moor Grange Rise
West Park
LEEDS LS16 5BP
West Yorks
England

I have lost the instructions to a kit by Cathy Needlecrafts, Inc., formerly at One Tunxis Road, Tariffville, Connecticut. The kit is *New England Barn 4050*, Classic Series, from an original watercolor by Rudi Ravasio, adapted by Catherine Alexander.

Becky Haack-Deetz
928 East Bloomington
Iowa City, IA 52245

EDITOR'S NOTE: This column is offered as a service to our readers for the purpose of locating unusual, hard-to-find, or out-of-print charts. Always check first with your local shop owner for the availability of the chart(s) you seek. If you submit a request, please type or print the request, including your name and address on the page with your request. Requests are printed as space permits and at the discretion of the editor. Send your request to "Our Stitchers Ask," Just CrossStitch®, 405 Riverhills Business Park, Birmingham, AL 35242.

Decorating with Floss

by Elizabeth Tarnove

Decorating a house was a scary prospect for me. Although I knew what I liked, I didn't know how to get it. Choosing paint colors was one problem—the color on the chip never looked the same when applied to an entire room. That pretty pink chip, for example, looked like someone had gone crazy with a bottle of Pepto-Bismol® when it was up on the wall.

Normally, I take my decorating decisions slowly. But with the purchase of a new home, I was suddenly faced with decorating seven rooms on a deadline. We wanted to paint the walls before the movers brought the furniture, and the thought of choosing colors for the entire house was intimidating. Since most of the downstairs rooms were open to each other as well as an upstairs landing, whatever decisions I made would end up going through the whole house. This was not going to be easy.

I got over the hurdle with a brilliant idea from Lynette Jennings' "Homeworks" show. In the program, she discussed a way to decorate several rooms in different colors and know that they would all harmonize. "Select a piece of fabric you really like," she said, "and match its colors to paint chips at the local hardware store. The resulting palette will yield many color combinations that will work together in the various rooms of your house. You are borrowing the design sense of the fabric designer to match colors for you."

Great, I thought, but where's the fabric? After two fruitless treks to the nearby fabric stores (one was out of business, the other didn't have anything I liked), I was about to abandon the idea when I realized that I had my own palette: my floss collection. And my favorite designers were contained in the pages of my cross-stitch leaflet collection.

Here's how it works:

- Flip through your leaflet collection and get a sense of what kind of designs you buy the most. For the purposes of this exercise, it doesn't matter whether the project is complete, in progress, not started, or "don't ask." The rule here is to select the designs that make you happy. Eliminate charts you picked to embroider for someone else's taste or charts in which the color combinations are pre-ordained by tradition, such as pink or blue baby stuff—unless you really like pink and blue. In my own case, I discovered that the predominant theme of my charts was eighteenth-century American samplers (both reproductions and modern adaptations) in soft, antique colors. No surprises here—I also like eighteenth-century furniture (Queen Anne and Chippendale) and eighteenth-century music (mostly Mozart).
- Now, pull out the two or three charts with the color combinations that make you happy. In my case, it was the soft peach and terra-cotta tones combined with blue-greens and teals.
- Next, open the selected charts and write down the floss numbers for each.
- Pull the flosses from your collection and group them by chart. Now look at the color combinations for each. Do the same (or similar) colors occur across the board? If so, you have a strong clue that these are the colors with which you can live comfortably. Are the color combinations slightly different? If so, look for the common themes that pull them together (example, lots of gray-blues or mauves).

You may find that the color combinations that looked delightful on the glossy cover photo look ghastly in reality. If this is the case, you could eliminate the "ghastly" chart. Or if the color harmony is nice but too intense, choose lighter floss shades in the same color families. If the charted designs contain both pale and bright colors, you may want to choose the lighter colors to paint your walls and save the intense colors for accents such as pillows. In fact, one designer suggests that anytime you select a paint color, you should take it a few steps lighter—what looks good in small doses (such as a skein of floss or a paint chip) may look too intense when applied to an entire wall. In my case, one chart had more gray tones in the teals; and the other had more blue in the teals. Both worked nicely together.

I then ran the colors past the chief painter of the house (after all, he was going to live with it, too) and was pleased to find he also liked the colors. This step is important, especially if your spouse has strong feelings about color and/or will be the one doing the painting. In my case, both were true.

I found this exercise was useful for getting me over the "analysis-paralysis" phase of home decorating and into the paint store with a modicum of confidence. I had always liked the teals and terra-cottas of the "Southwestern" palette but felt the colors were too strong and the corresponding furniture was too modern to fit in with my more conservative decorating style. (No cacti, please!) Using the colors from my favorite charts helped me move from imagination to concrete color swatches. And, as an added bonus, I know my samplers will look good on the wall in my new living room. We painted the wall a pale peach or, as we cross stitchers would say, DMC 948.

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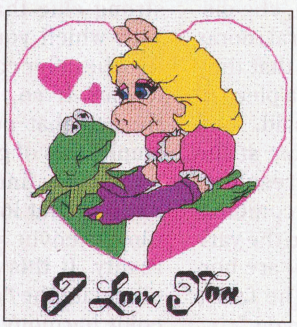

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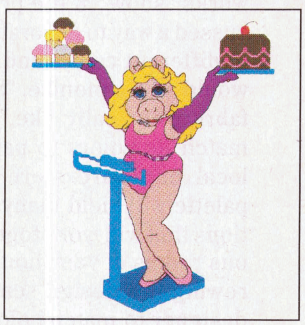

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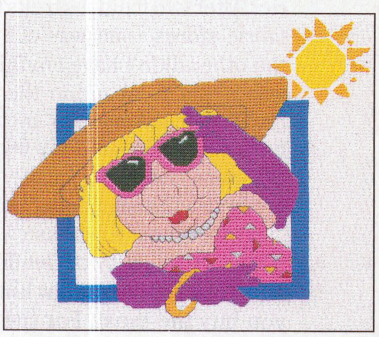

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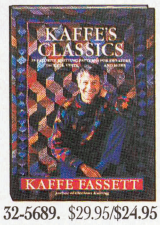

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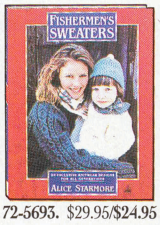

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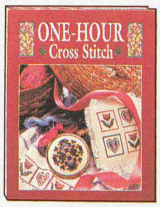

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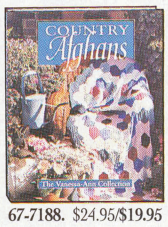

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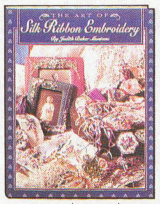

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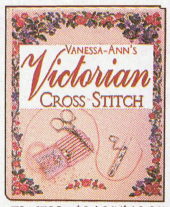

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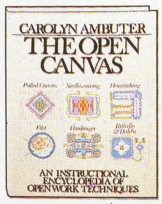

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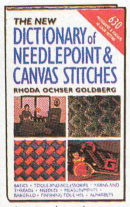

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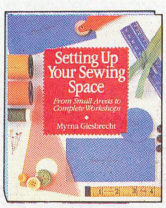

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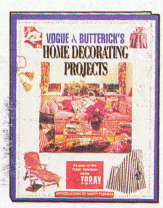

87-4490. $17/$14
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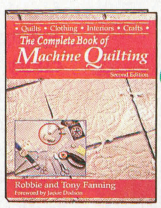

57-4946. $24.95/$21.95
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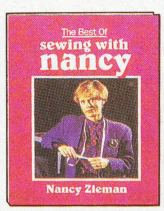
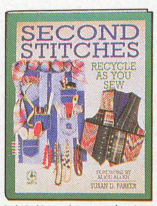


12-6298. $29.95/$24.95



24-0483. $16.95/$14.95
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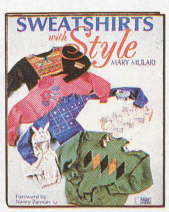

62-6528. Price $15.95
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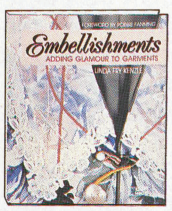

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Softcover

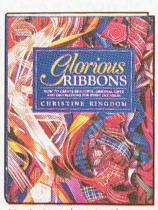
17-4492. $17/$14
Softcover

▼ 91-4609. $29.99/$26.95

▼ 52-8019. $29.95/$24.95

▲ 67-7846. $27.50/$22.50

◀ 24-2947. $22.95/$18.95



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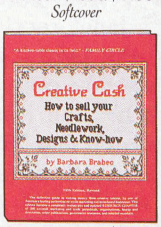

77-4498. Price $14.95
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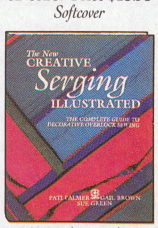

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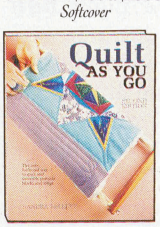
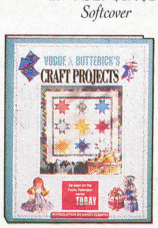


62-6519. $19.95/$16.95
Softcover



97-4491. $17/$14
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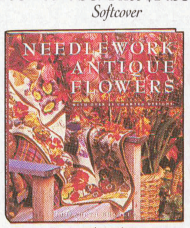
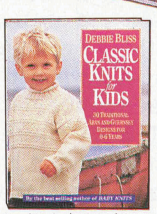


82-4249. $35/$24.95

54-2892. $27.50/$23.95



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Janet Kepher Design

Janet Kepher of Janet Kepher Design has always had an interest in needlework. Born in Arizona, Janet and her sisters were taught sewing, crochet, knitting, and a little embroidery by their mother. Janet became interested in needlepoint but did not have any exposure to cross stitch until she and her husband, who were both in the Marine Corps, were stationed near Moorehead City, North Carolina. "I picked up cross stitch because I had started needlepointing," Janet recalls, "and then, one day, the lady I shopped from said, 'Have you ever tried counted cross stitch?' And I said, 'Oh no, I could never do that.' She handed me a kit; and from there on out, I hardly did any needlepoint. I just started doing cross stitch. That was in the late seventies, and I've been doing cross stitch ever since. I finally gave away all my needlepoint supplies and built up my cross-stitch supplies. I stuck with it."

In 1978, Janet did her first design for cross stitch. It depicted Kemtai Bridge in Japan with blooming cherry trees. She got her inspiration from a photograph her husband took while he was in Japan. Without any formal art background, Janet continued doing her own designing for cross stitch during the late seventies and early eighties. Then in 1989, she decided to take graphic-design courses at the Academy of Art College in San Francisco and soon began to realize that the art classes were helping her cross-stitch work.

To date, Janet has published two cross-stitch leaflets: *Arbor in Bloom* and *Showers of Love*. She is currently working on designs for future leaflets, which she hopes to publish in the not-too-distant future. Her designs use rich, vibrant

colors and are realistic in nature with simplistic lines, although she does enjoy doing whimsical designs such as *Showers of Love*. The trademark of her whimsical designs is hearts, appearing in the pieces in some form. "On a small scale, there is a trademark that I see developing; and it's not really a conscious effort. But because I tend towards florals, you'll always see something green in my work," Janet explains. "What I want to become known for and what I want to be my trademark are elegant pieces, simply beautiful pieces."

Janet begins her designs with a color-pencil sketch, graphs her work in color on the computer, and prints the chart, which she uses as a guide for stitching. Since Janet stitches her own designs, she typically makes changes and improvements as she goes. She quips, "I like working on pieces that are small, with a small format. The smaller the stitching, the better I enjoy it." Janet also admits to using a magnifier when she stitches, especially for her "over one" projects.

She is a firm believer that cross stitch is meant to be enjoyed. "For both the designer and the person who is stitching, the most important thing is that you have to enjoy it. Even though it might be a difficult pattern and it might take two years to finish, you still enjoy it along the way and you enjoy going back to it. If you're not going to enjoy it, don't stitch it!"

Janet also advises, "Be willing to experiment. Don't be afraid of a design simply because it looks difficult but be willing to grow in your abilities. With that open-mindedness, you will find that things can be more enjoyable. I get a lot of comments from people who look at my work and say, 'Oh, I could never do that!' And my thought is, 'Oh yes, you can!' Cross stitching is not a difficult craft, and yet you can produce really wonderful results with it. So my feeling is don't be afraid to try."

In this issue of *Just CrossStitch®*, Janet shares one of her diminutive, but challenging, designs. Stitched over one thread of green Lugana fabric with one strand of embroidery floss, the *Heirloom Rose* is elegant atop a frosted-glass bowl that can be used to store cherished items.

When Janet is not cross stitching, she enjoys gardening and spending time with her three cats. Janet and her husband reside in Napa, California. For more information about Janet's published designs and upcoming projects, write to her at Janet Kepher Design, Post Office Box 6204, Napa, California 94581-1204.

HEIRLOOM ROSE

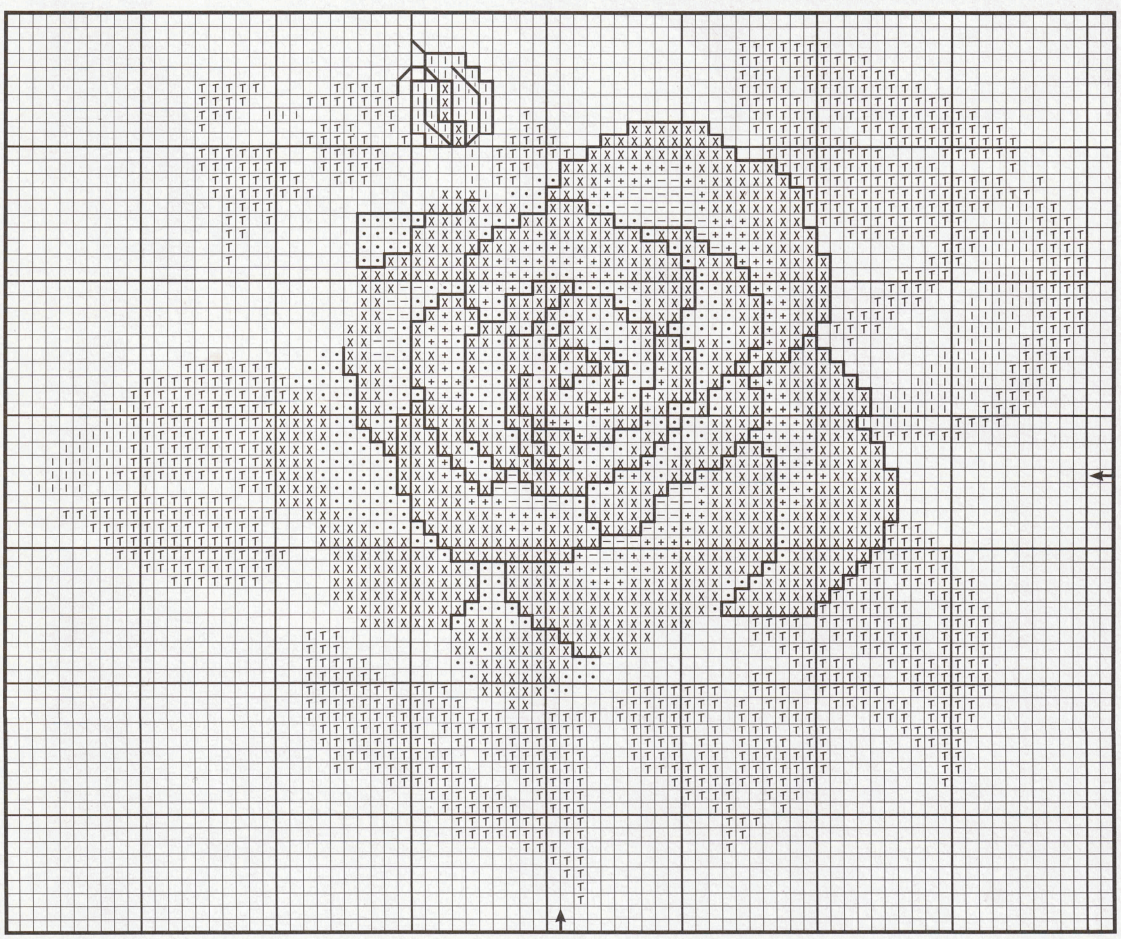
Designed by Janet Kepher

	DMC	Coats	Anchor®	
X	816	3410	20	garnet
–	894	3127	26	carnation, vy. lt.
⊤	986	6021	246	forest, vy. dk.
•	602	3063	63	cranberry, med.
ı	987	6258	244	forest, dk.
bs	3371	5478	382	black-brown

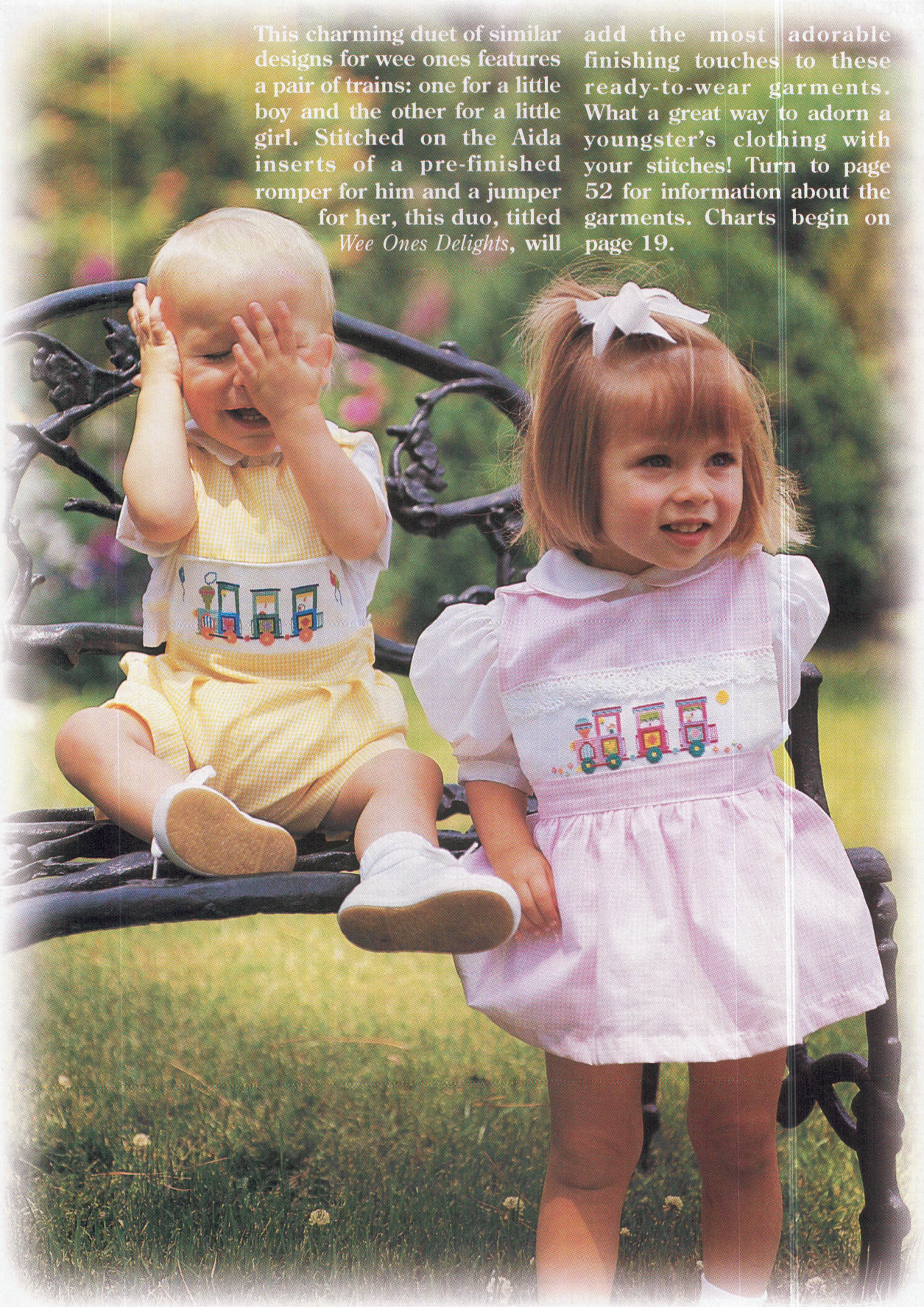
Fabric: 25-count Victorian Christmas green Lugana from Zweigart®
Stitch count: 65H x 78W
Design size:
18-count 3⅝" x 4⅜"
25-count 2⅝" x 3⅛"
28-count 2⅓" x 2⅞"
30-count 2⅛" x 2⅝"

Instructions: Cross stitch over one thread, using one strand of floss. Backstitch using one strand of floss.
Backstitch (bs) instructions:

816	3410	20	stamen of rosebud
3371	5478	382	remainder of backstitch



HEIRLOOM ROSE



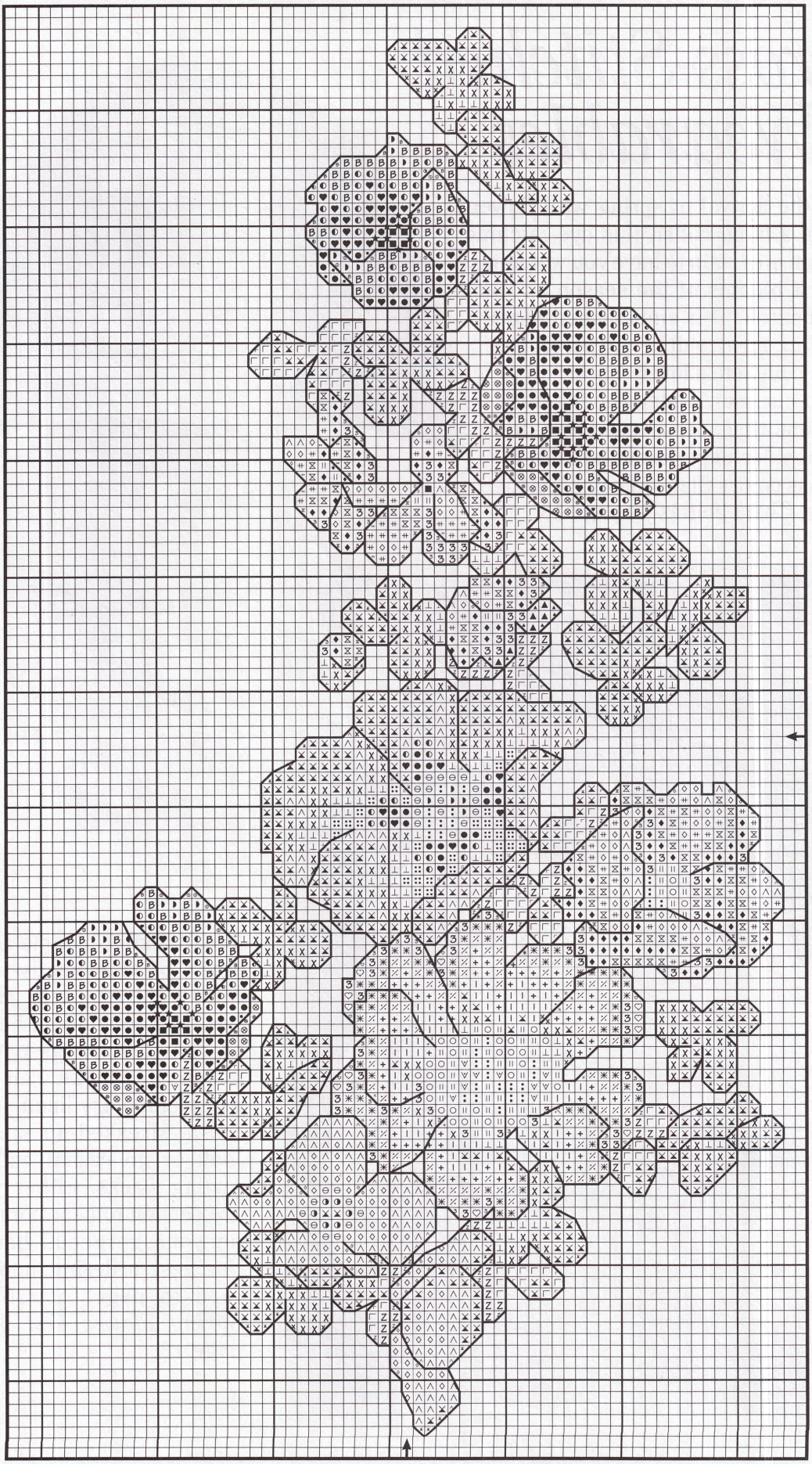
This charming duet of similar designs for wee ones features a pair of trains: one for a little boy and the other for a little girl. Stitched on the Aida inserts of a pre-finished romper for him and a jumper for her, this duo, titled *Wee Ones Delights*, will add the most adorable finishing touches to these ready-to-wear garments. What a great way to adorn a youngster's clothing with your stitches! Turn to page 52 for information about the garments. Charts begin on page 19.

Cross-Stitched Wearables

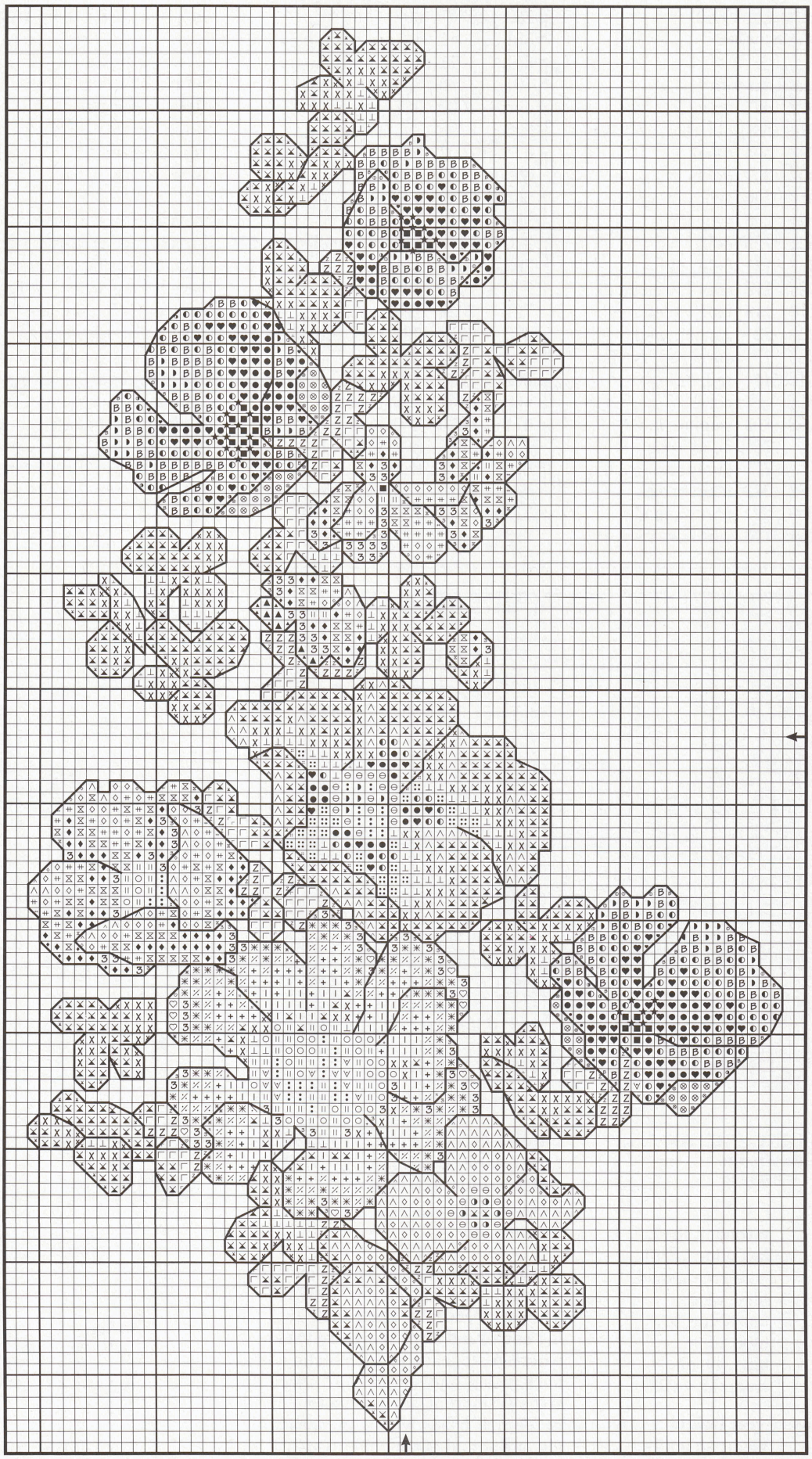
Welcome the arrival of spring with flowers! Worked on a linen collar, this eye-catching floral design is certain to have you watching for the first blooms of the season as you work each stitch. This embellished *Floral Spring Collar,* right, will be the perfect accessory to complete a lovely Easter dress. If the colors in your Easter-Sunday frock are different than those used for this design, consider experimenting with alternate floss colors that will complement your attire. Chart begins on page 18.

Breathtaking blooms adorn the front of this ready-to-stitch, linen-front vest, left. This piece has the versatility of being used to complete an assortment of fashionable looks. Pair it with a complementary linen skirt for a fresh, dressed-up springtime look or go casual with coordinating slacks. Either way, you are certain to hear compliments on your gorgeous handiwork. For vest ordering information, turn to page 52. Charts for *Spring Flower Vest* begin on page 16.

SPRING FLOWER VEST (LEFT PANEL)



SPRING FLOWER VEST (RIGHT PANEL)



(Color code is on page 18.)

SPRING FLOWER VEST

Designed by Marie Barber

	DMC	Coats	Anchor®	
⧗	ecru	1002	387	ecru
⊖	676	2874	887	old gold, lt.
‖	725	2298	305	topaz
⩛	783	5307	307	gold
⊥	471	6010	266	avocado, vy. lt.
◑	469	6261	268	avocado
◊	809	7021	129	delft
◆	798	7022	131	delft, dk.
▲	791	7024	178	cornflower, vy. dk.
⧺	340	7110	118	blue-violet, med.
•	815	3000	22	garnet, med.
♥	817	2335	19	coral red, vy. dk.
◐	666	3046	46	red, bt.
◗	351	3011	10	coral
ı	761	3068	893	salmon, lt.
+	3733	—	75	dusty rose
✳	3731	—	77	dusty rose, vy. dk.
♡	315	3082	972	mauve, dk.
■	815	3000	22	garnet, med.
	791	7024	178	cornflower, vy. dk.
⁝	783	5307	307	gold
	351	3011	10	coral
⊗	351	3011	10	coral
	761	3068	893	salmon, lt.
◵	ecru	1002	387	ecru
	725	2298	305	topaz
^	ecru	1002	387	ecru
	809	7021	129	delft
B	666	3046	46	red, bt.
	351	3011	10	coral
⧖	340	7110	118	blue-violet, med.
	798	7022	131	delft, dk.
3	798	7022	131	delft, dk.
	791	7024	178	cornflower, vy. dk.
X	472	6253	264	avocado, ul. lt.
	ecru	1002	387	ecru
⁙	809	7021	129	delft
	469	6261	268	avocado
Z	471	6010	266	avocado, vy. lt.
	783	5307	307	gold
⌐	676	2874	887	old gold, lt.
	471	6010	266	avocado, vy. lt.
%	3733	—	75	dusty rose
	3731	—	77	dusty rose, vy. dk.
bs	610	5889	889	drab brown, vy. dk.

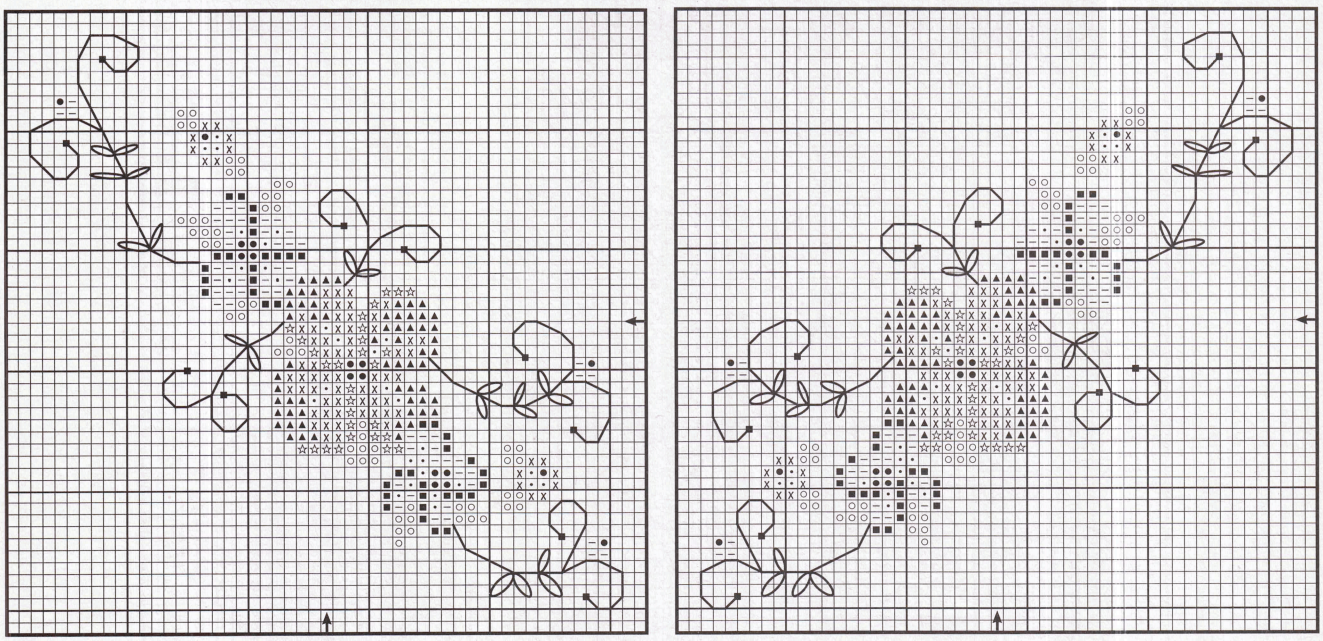
Fabric: 25-count natural linen vest from Hickory Hollow
Stitch count: 122H x 65W
Design size:
25-count 9¾" x 5⅛"

Instructions: Cross stitch over two threads, using three strands of floss. Backstitch using one strand of floss. Work French knot where ★ appears at intersecting grid lines, using two strands 725/2298/305 and wrapping floss around needle once. When two colors are bracketed together, use two strands of first color and one strand of second color.

Backstitch (bs) instructions:

791	7024	178	blue flowers
815	3000	22	red flowers, pink flower
610	5889	889	white flowers

Stitched by Rebecca Langston



FLORAL SPRING COLLAR

FLORAL SPRING COLLAR

Designed by Lois Winston
for The DMC Corporation

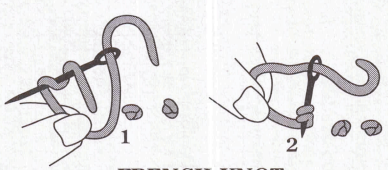
	DMCFT	
▬	2210	lavender, med.
■	2532	lavender, vy. dk.
○	2912	Nile green, med.
X	2826	blue, med.
•	2775	baby blue, lt.
▲	2828	blue, ul. lt.
☆	2824	blue, vy. dk.
bs	2909	emerald, vy dk.

Mill Hill Glass Seed Beads

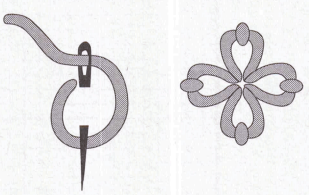
•	02011	Victorian gold

Fabric: 28-count white Irish linen collar from Charles Craft, Inc.
Stitch count: 48H x 100W
Design size:
28-count 3½" x 7⅛"

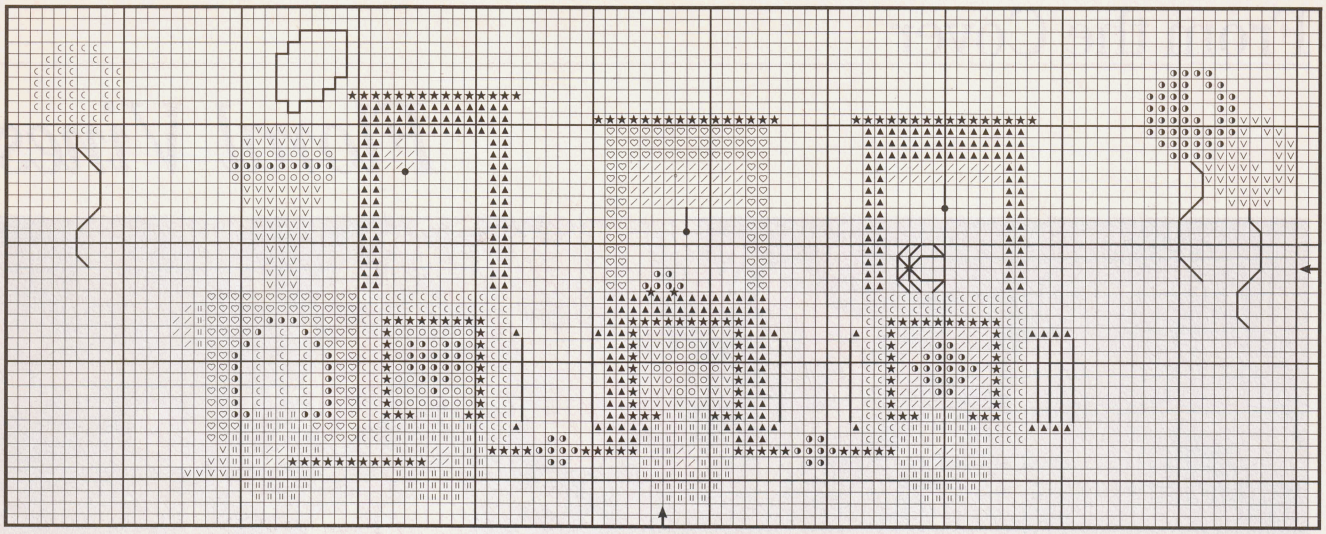
Instructions: Cross stitch over two threads, using one strand DMC Flower Thread (DMCFT). Backstitch (bs) using one strand 2909. Work French knots where ■ appears at intersecting grid lines, using one strand 2532. Place designs ⅞" in from side and bottom of collar. Attach beads where • appears, using one strand of matching DMCFT.



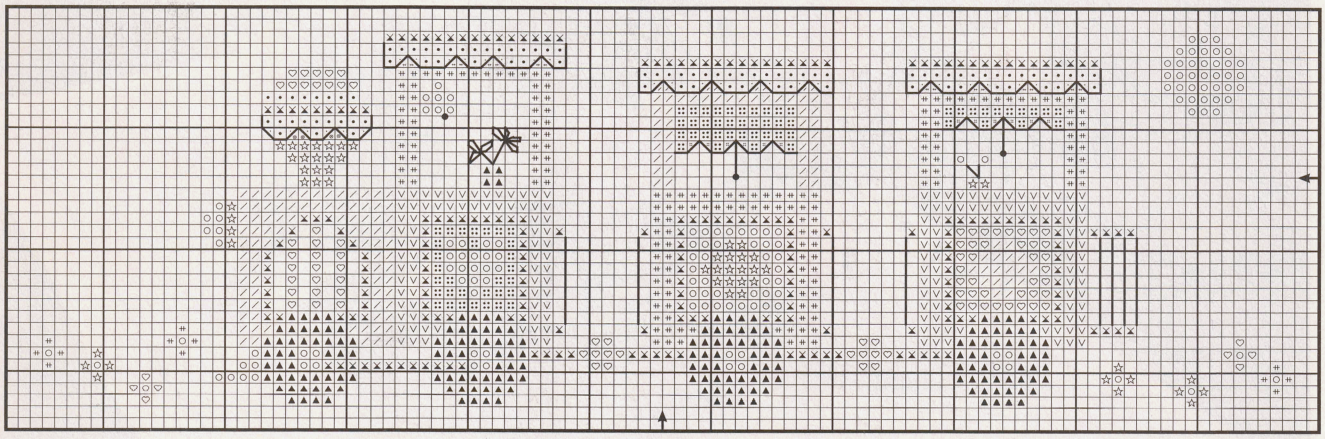
FRENCH KNOT



LAZY-DAISY STITCH



BOY'S TRAIN



GIRL'S TRAIN

WEE ONES DELIGHTS— BOY'S TRAIN

Designed by Marie Barber

	DMC	Coats	Anchor®	
★	796	7100	133	royal blue, dk.
▲	958	6186	187	sea green, dk.
♡	959	6186	186	sea green, med.
◑	891	3254	35	carnation, dk.
‖	3340	—	329	apricot, med.
○	209	4302	110	lavender, dk.
V	704	6238	256	chartreuse, bt.
☾	996	7001	433	electric blue, med.
⁄	726	2295	295	topaz, lt.

Fabric: 18-count Aida insert on yellow gingham romper from Craft Creations
Stitch count: 40H x 108W
Design size:
18-count 2¼" x 6"

Instructions: Cross stitch using two strands of floss. Backstitch using one strand of floss, unless otherwise indicated. Work French knot where • appears at intersecting grid lines, using two strands of floss and wrapping floss around needle once.

Backstitch instructions:

996	7001	433	train smoke (two strands)
796	7100	133	balloon ribbon
891	3254	35	shade pulls, alternating lines on ball
958	6186	187	railing, perimeter of ball
3340	—	329	remaining lines on ball

French-knot instructions:

958	6186	187	train bell
796	7100	133	toy car, ball
891	3254	35	shade pulls

Stitched by Lori McGuire

WEE ONES DELIGHT— GIRL'S TRAIN

Designed by Marie Barber

	DMC	Coats	Anchor®	
○	726	2295	295	topaz lt.
•	827	7159	9159	blue, vy. lt.
V	210	4303	108	lavender, med.
::	704	6238	256	chartreuse, bt.
⁑	326	3401	59	rose, vy. dp.
⁜	961	3176	77	dusty rose, dk.
⁄	3716	—	25	dusty rose, vy. lt.
☆	3340	—	329	apricot, med.
▲	958	6186	187	sea green, dk.
♡	959	6186	186	sea green, med.

Fabric: 18-count Aida insert on pink gingham jumper from Craft Creations
Stitch count: 31H x 104W
Design size:
18-count 1¾" x 5¾"

Instructions: Cross stitch using two strands of floss. Backstitch using one strand of floss. Work French knot where • appears at intersecting grid lines, using two strands of floss and wrapping floss around needle once. Work lazy-daisy stitch using one strand 3340/—/329.

Backstitch instructions:

326	3401	59	railing, shade pulls
958	6186	187	shades, valances
704	6238	256	flower stems

French-knot instructions:

958	6186	187	bell clapper
326	3401	59	shade pulls

Stitched by Debbie Kendrick

From the Cover

Floral Vines

Beautiful shades of rose, tangerine, and blue are artfully combined in this magnificent botanical creation. Stitched at opposite ends of the ground cloth, this design was finished as a lovely, hemstitched table runner. Place an arrangement of matching or complementary-colored flowers in the center of this tabletop charmer. You will have a wonderful, decorative treasure that will allow you to welcome your guests, and the season, in unforgettable style. Chart begins on page 22.

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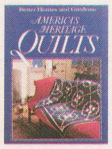

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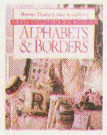

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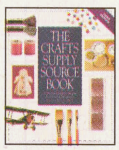

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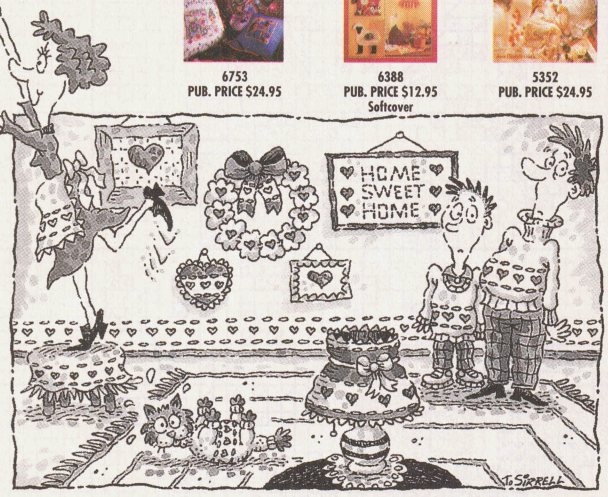

While Sarah made the most of her three books, her family was beginning to have second thoughts.

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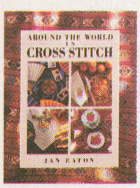

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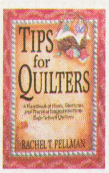

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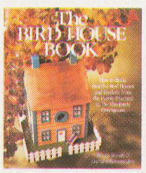

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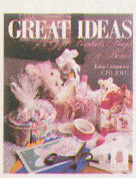

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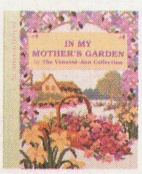

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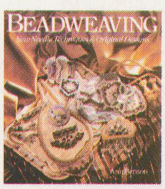

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29-677

JUST CROSS STITCH

FLORAL VINES
Designed by Barbara Sestok
for The DMC Corporation, Inc.

DMC

◣ 335 rose
∧ 3326 rose, lt.
○ 727 topaz, vy. lt.
Z 742 tangerine, lt.
З 976 gold-brown, med.
• 932 antique blue, lt.
/ 3761 sky blue, lt.
= 3024 brown-gray, vy. lt.
♥ 580 moss green, dk.
X 581 moss green
S 3022 brown-gray, med.
bs 931 antique blue, med.
bs 936 avocado, dk.
bs 3787 brown-gray, dk.
bs 326 rose, vy. dp.

Fabric: 28-count ivory linen from Wichelt Imports, Inc. (Cut fabric 55" x 36".)
Stitch count: 109H x 195W
Design size:
25-count 8¾" x 15⅝"
28-count 7¾" x 13⅞"

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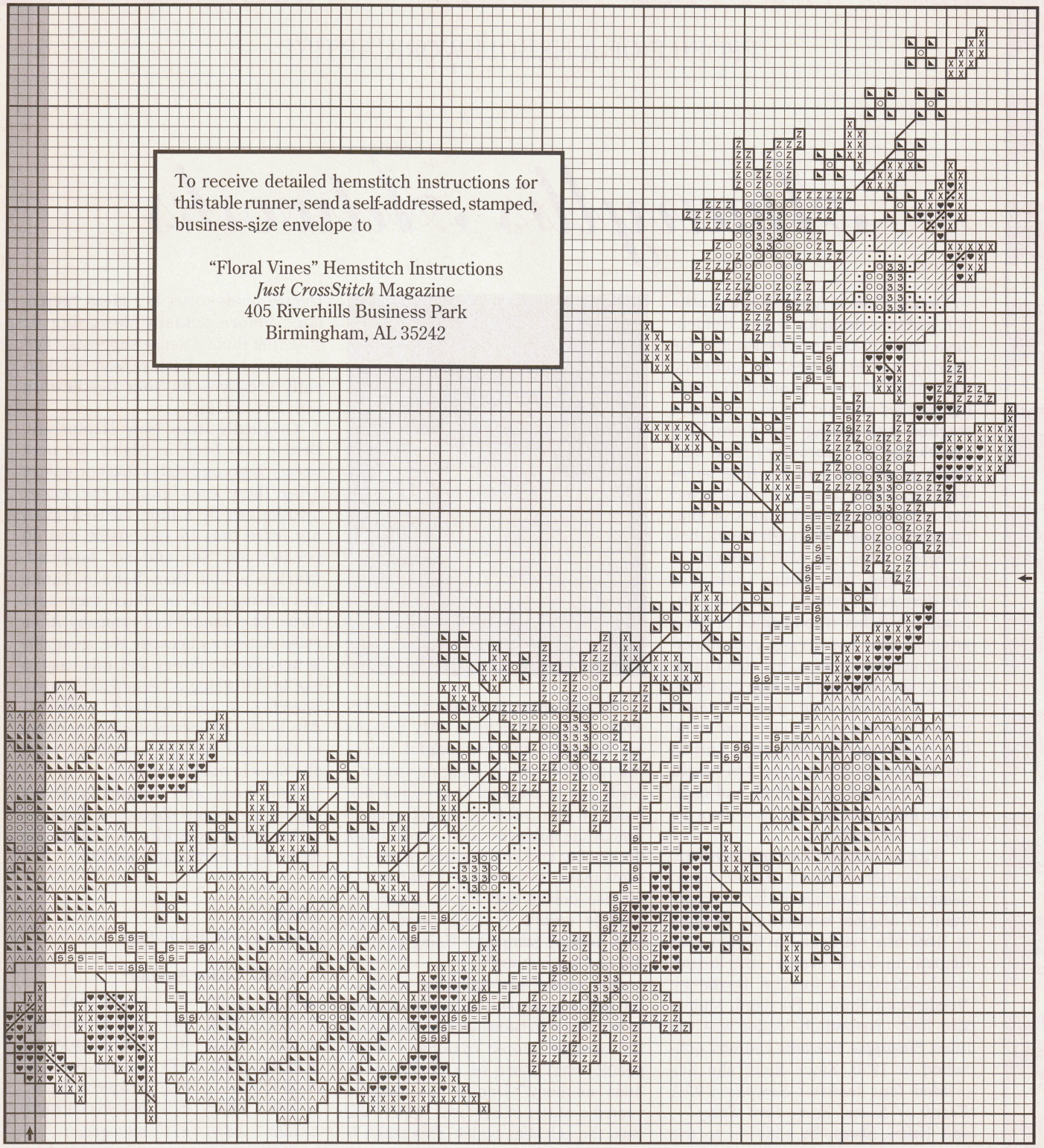

To receive detailed hemstitch instructions for this table runner, send a self-addressed, stamped, business-size envelope to
"Floral Vines" Hemstitch Instructions
Just CrossStitch Magazine
405 Riverhills Business Park
Birmingham, AL 35242

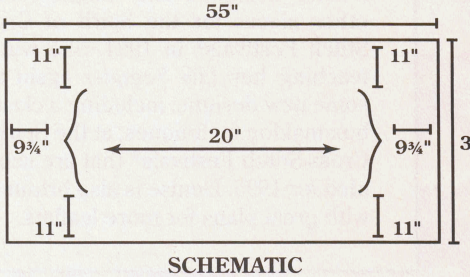
30-count 7¼" x 13"
32-count 6⅞" x 12⅛"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss. Stitch design 9¾" from end of fabric, turn fabric 180°, and stitch design again 9¾" from end of fabric. Hemstitch 3" out from stitching, turning hem to 1¼".

Backstitch (bs) instructions:

931	petals of blue flowers
936	leaves, stems
3787	vine
326	petals of pink flowers
976	petals of gold flowers, center of all flowers

Stitched by Linda Weaver



SCHEMATIC

PROFILE OF A NEEDLEWORK ARTIST

Amaryllis Artworks

Denise Pratt of Amaryllis Artworks is a budding designer with a tremendous passion for needlework and for sharing her enjoyment of stitchery with others. Denise is quick to credit her mother and her home-economics teacher with giving her a working knowledge of embroidery. She also fondly remembers all the time spent with her Aunt Tilly who instructed her in the proper techniques of knitting and crochet. Although Denise has a degree in fine art, with emphasis in print making, from Maine College of Art (formerly Portland School of Art), it was her father who instilled in her a principle that has greatly contributed to her artistic abilities, her determination to succeed, and her love for learning: "If you can read, you can teach yourself anything." Denise has made this "motto" a very important part of her life and, consequently, has taught herself counted cross stitch and most of the linen stitches she now incorporates in her designs.

With an outright contagious enthusiasm for her stitchery, Denise began designing her own pieces for a competition of original needlework designs in 1989. She continued to design, participate in such events, and began teaching classes for the Bayberry Needlework Shop in Portland, Maine. Her first cross-stitch leaflet was entitled *Pineapple Welcome* and was published in 1990. Since then, she has printed four leaflets: *Sampler 1990*, *Breeds of Sheep*, *Early Bird Sampler*, and *Valley Sheep*. In addition to the work she has done for her leaflets, Denise designed and taught several other pieces for the Spirit of Cross-Stitch Festivals® in 1994. She will be teaching her *Lily Sampler* again and some new designs, including a class in box-making techniques, at the Spirit of Cross-Stitch Festivals® that are scheduled for 1995. Denise is also brimming with great plans for more leaflets.

When Denise describes her needlework, her eyes sparkle. "My designs are beautiful and meaningful pieces with positive and uplifting messages. I really don't have a set style—I just like it all! I try to create 'good art' regardless of the subject matter. And I think the quality and composition of my designs make them unique. I tend to use intense colors and try to avoid the 'muddy colors' typically associated with antique samplers. Using color is fun and fascinating!"

She enjoys incorporating many of the self-taught counted-thread stitches in her work because as she puts it, "I try to give people options. I think people want more of a challenge in their stitchery." Denise has even invented a stitch of her own, which she calls the celestial eyelet. This stitch is used in the *Love* design she charted especially for *Just CrossStitch®*. The design is reflective of her penchant for added stitches and her ability to skillfully use variegated floss.

Denise is motivated to design and to stitch out of a "need to create what is in my heart." She adds in her heavy New England brogue, "I think needlework makes the world a better place." Denise tends to let her ideas "percolate" before actually designing or stitching them. Denise suggests, "Follow your heart. Each person is inherently creative—do your needlework with love and joy."

Originally from New Hampshire, Denise has lived in Maine for over twenty years and states that she enjoys living there even though the winter months can be a little cold—it gives her more time to stay inside and do needlework. She and her husband, who is a builder, share hobbies: karate and raising cats, of which they have three. She named her company Amaryllis Artworks because the amaryllis is her favorite flower and was easy to use in designing a recognizable logo. She chose to use the word "artworks" due to the all-encompassing meaning of the word and the occasional work she does in other mediums.

Fan mail and inquiries about Denise's designs should be directed to Amaryllis Artworks, 174 Mountain Road, Raymond, Maine 04071.

LOVE

Designed by Denise H. Pratt

	DMC	Coats Anchor®		
◢	353	3006	8	peach flesh
∧	927	6006	848	gray-green, med.
♡	924	6008	851	gray-green, vy. dk.
∟	3042	4221	869	antique violet, lt.
>	3740	—	872	antique violet, dk.
X	503	6879	876	blue-green, med.
☆	502	6876	877	blue-green
◡	3712	—	—	salmon, med.
	745	2350	300	yellow, lt. pl.

The Caron Collection Waterlilies Silk

+	mountain meadow

Mill Hill Glass Seed Beads

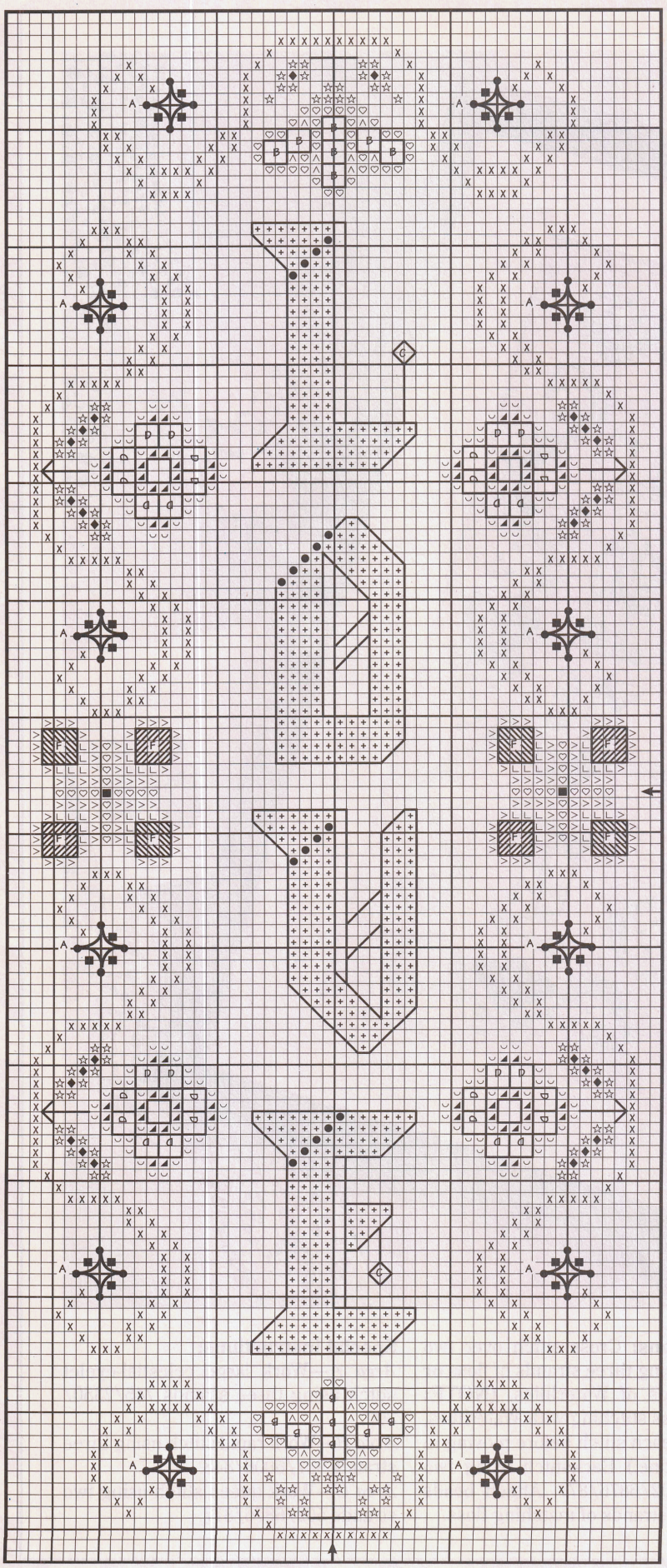
●	03028	juniper green
■	00148	pale peach
◆	03023	platinum violet

Fabric: 28-count dusty rose Meran by Zweigart®
Stitch count: 129H x 52W
Design size:
25-count 10⅜" x 4⅛"
28-count 9¼" x 3¾"
30-count 8⅝" x 3½"
32-count 8⅛" x 3¼"

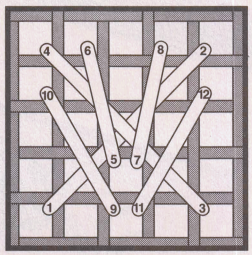
Instructions: Cross stitch over two threads using three strands of floss **or** two strands of Waterlilies. (**NOTE:** When cross stitching with Waterlilies, complete each stitch before moving to the next one.) Backstitch using two strands 502/6876/877. Attach beads using two strands of matching floss.

Special instructions:
Area A—Work large celestial-eyelet stitch using three strands 745/2350/300.
Area B—Work rapid stitch using three strands 927/6006/848.
Area C—Work queen stitch using two strands 502/6876/877.

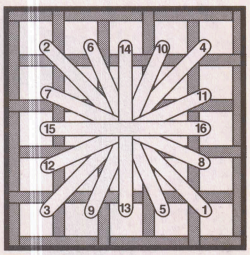
LOVE



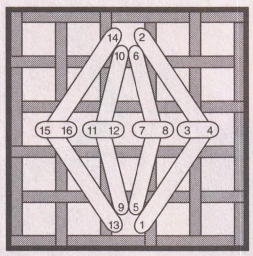
Area D—Work rapid stitch using three strands 353/3006/8.
Area E—Work double leviathan stitch using three strands 745/2350/300.
Area F—Work satin stitch in the direction indicated, using three strands 3042/4221/869.



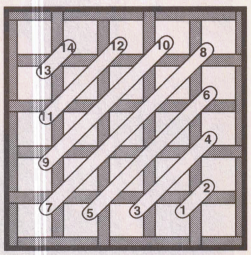
RAPID STITCH



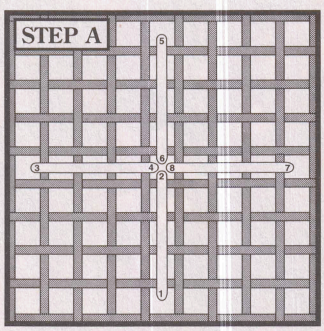
DOUBLE LEVIATHAN STITCH

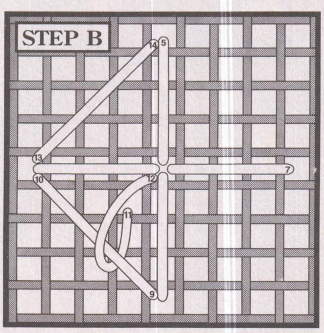


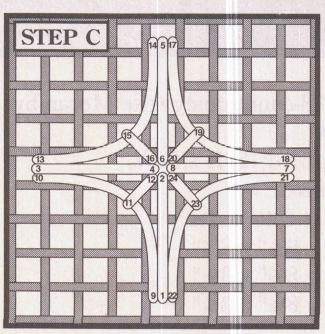
QUEEN STITCH



SATIN STITCH





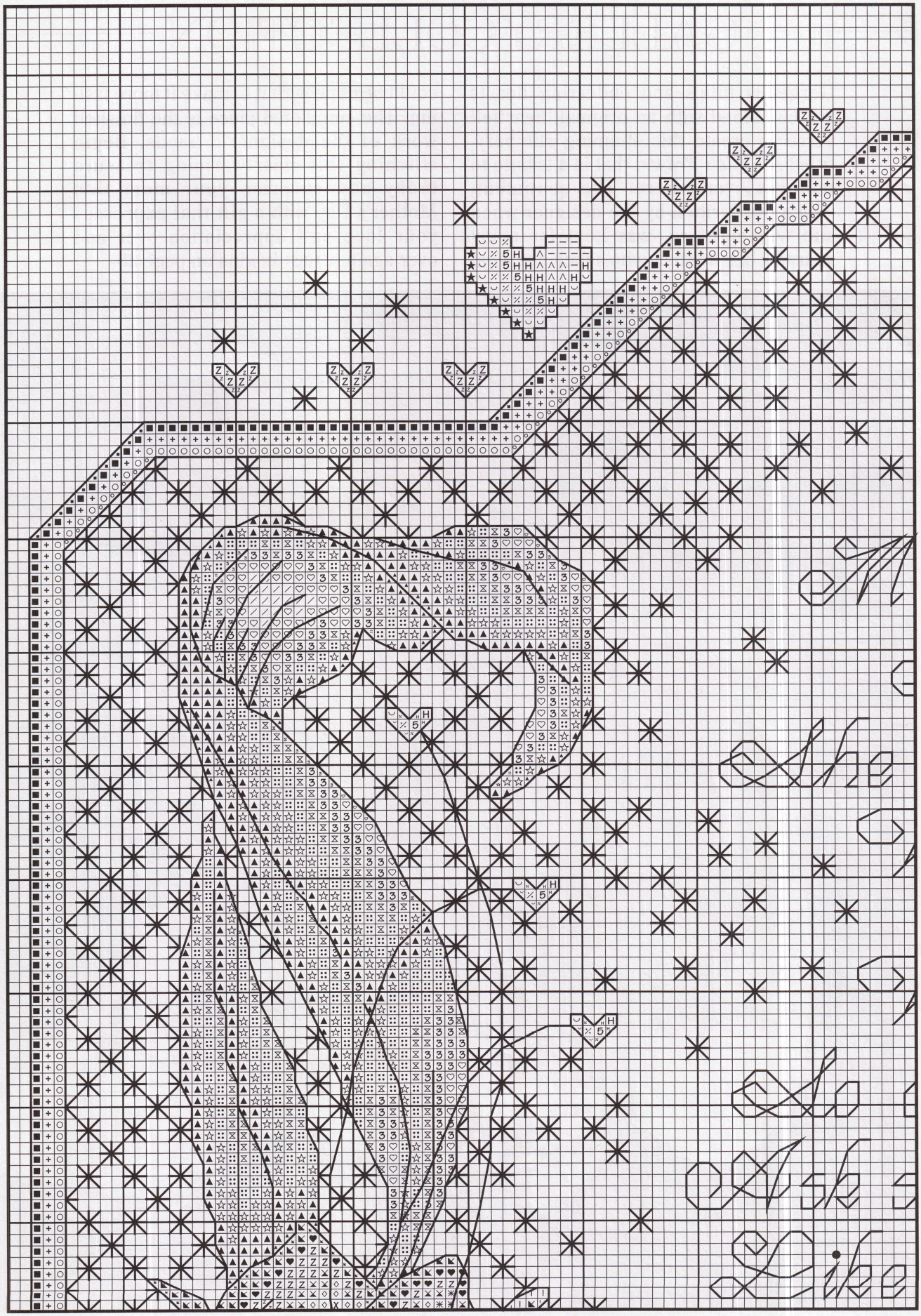


LARGE CELESTIAL-EYELET STITCH

GALLERY COLLECTION

Gorgeous tulips and endearing hearts are combined with an original, heartfelt verse to create this stunning stitchery, titled *A Child's Prayer,* that is a tribute to mothers everywhere. The sentiment, which was written by the designer when she was eighteen, was kept for many years by her mother, who asked her what could be done with it to make it more lasting. The completed piece is the finished work of the designer's hands. Begin stitching this heartwarming treasure today and surprise your mom this Mother's Day with a gift that expresses your love and appreciation over and over again. Chart begins on page 28.

A Child's Prayer
Mothers are taken for granted.
Many times we do not see
She may be sick and downhearted.
We only think of me, just me!
We bother her with trifles,
As a book she has no time to read
Ask silly questions for her to answer
Like where is will you? or I need.
From wagons to dolls to zippers,
She can fix them every one.
When she's finished she hands them over
For there's some more since you're done.
Though at times we're so thoughtless,
Our love for her stays the same.
Well gladly come home with a black eye
If someone called her a name.
As sometimes when
No hope and I want to
Read my poem and
There's just one thing I'll always love you
Thanks, Mom



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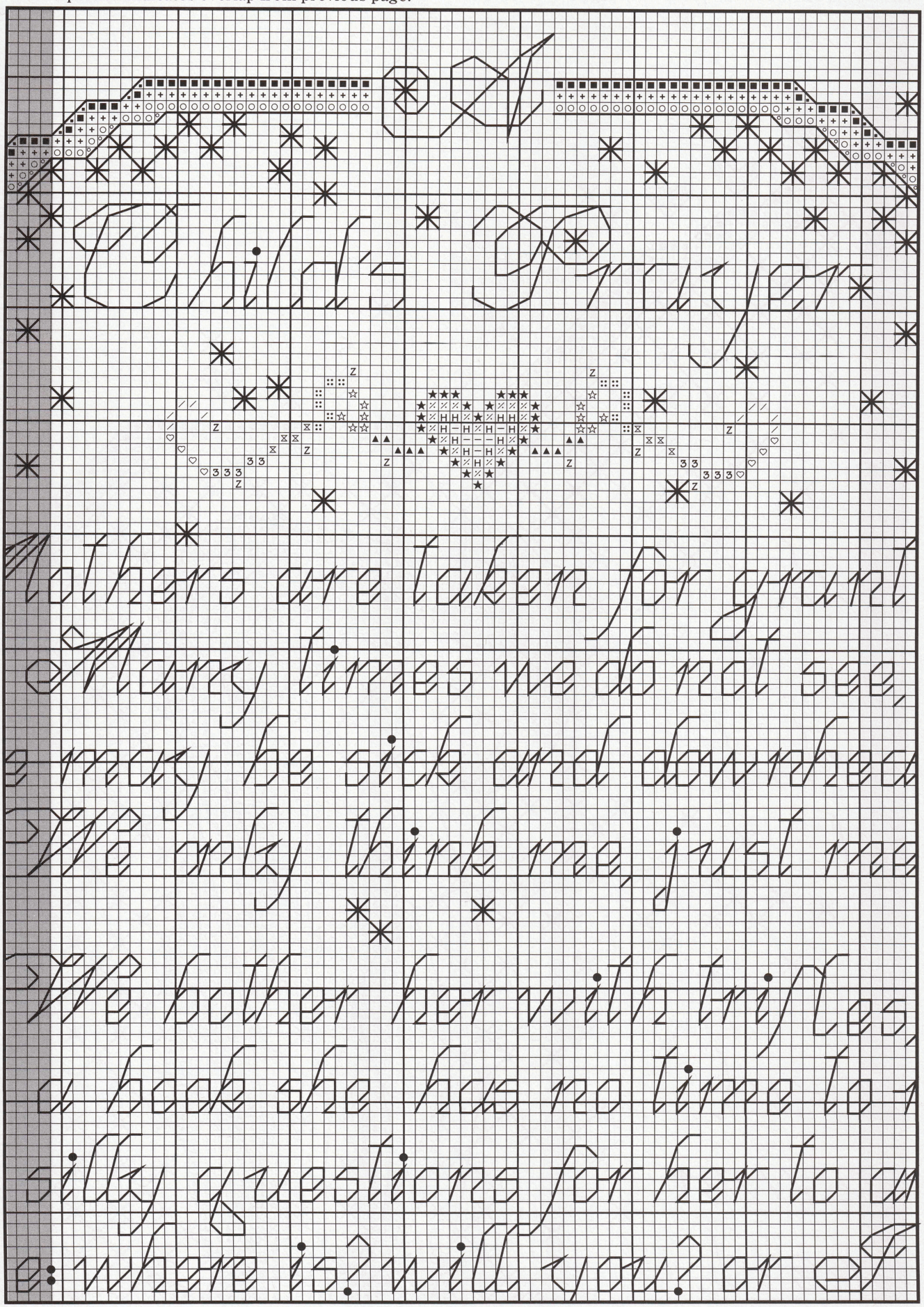
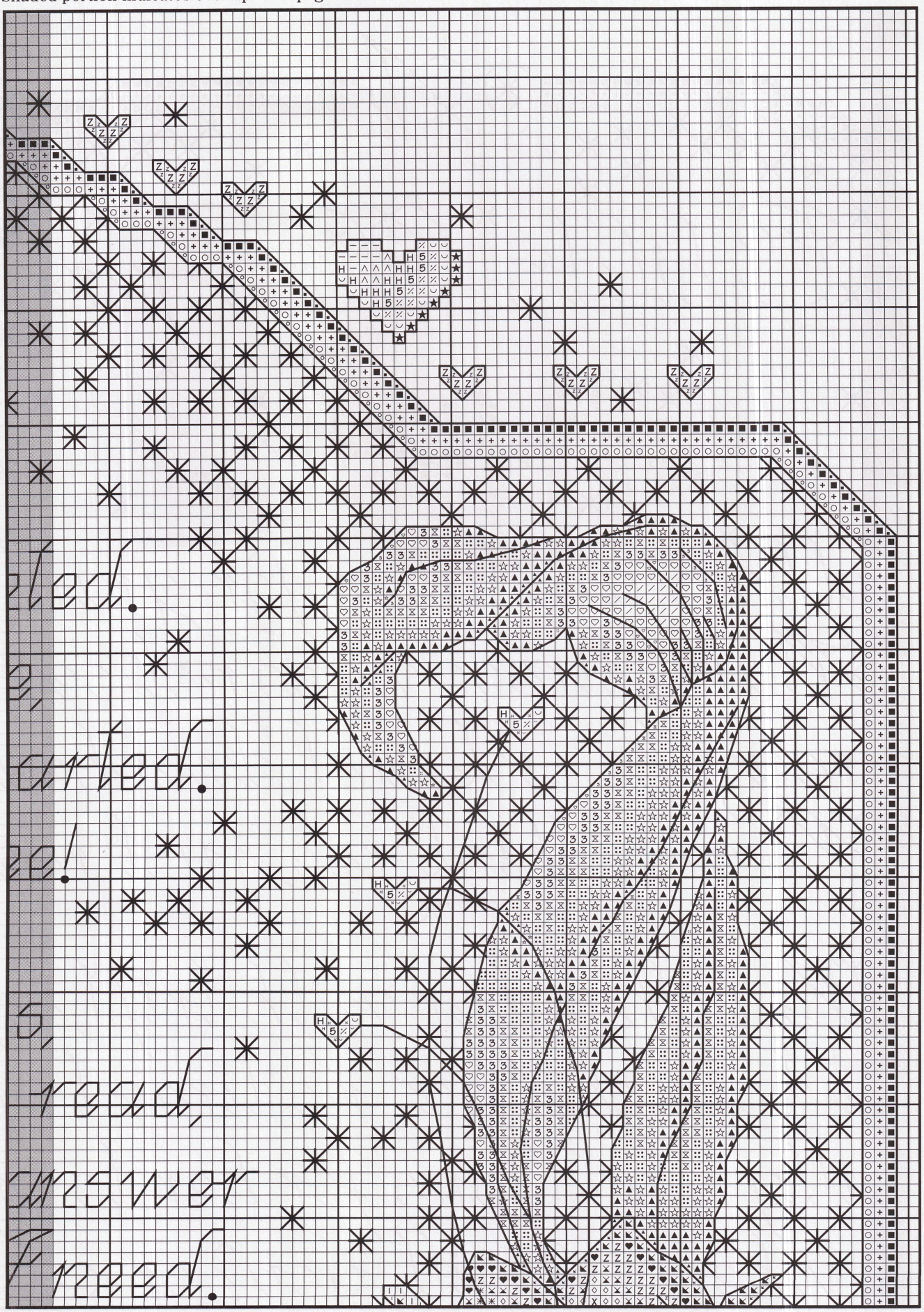

Children's prayers
Mothers are taken for grant
Many times we do not see,
y may be sick and downhea
We only think me, just me
We bother her with trifles,
a book she has no time to
silly questions for her to a
e: where is? will you? or of

(Color code is on page 34.)

Shaded portion indicates overlap from page 29.



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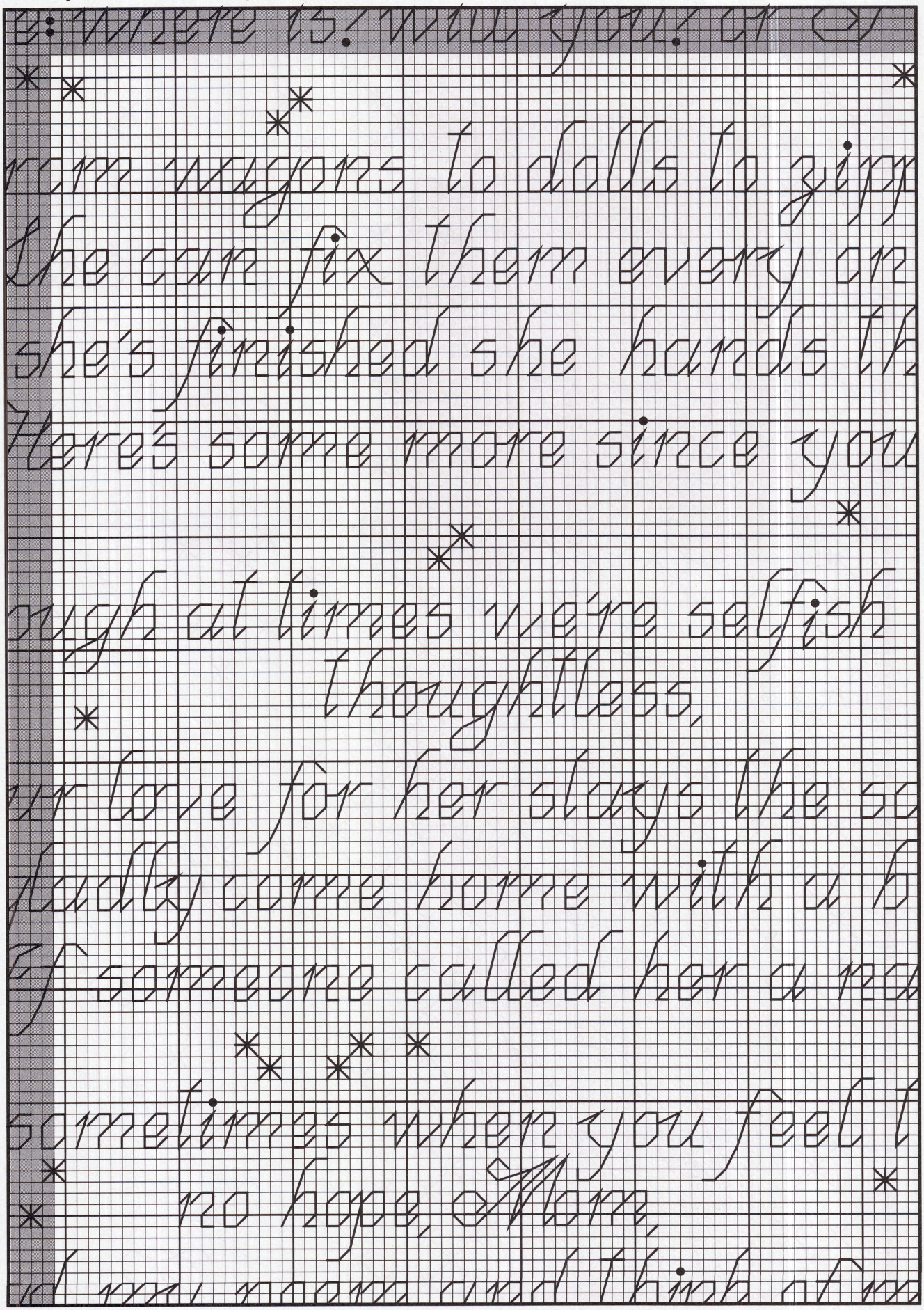
Shaded portion indicates overlap from pages 29 and 31.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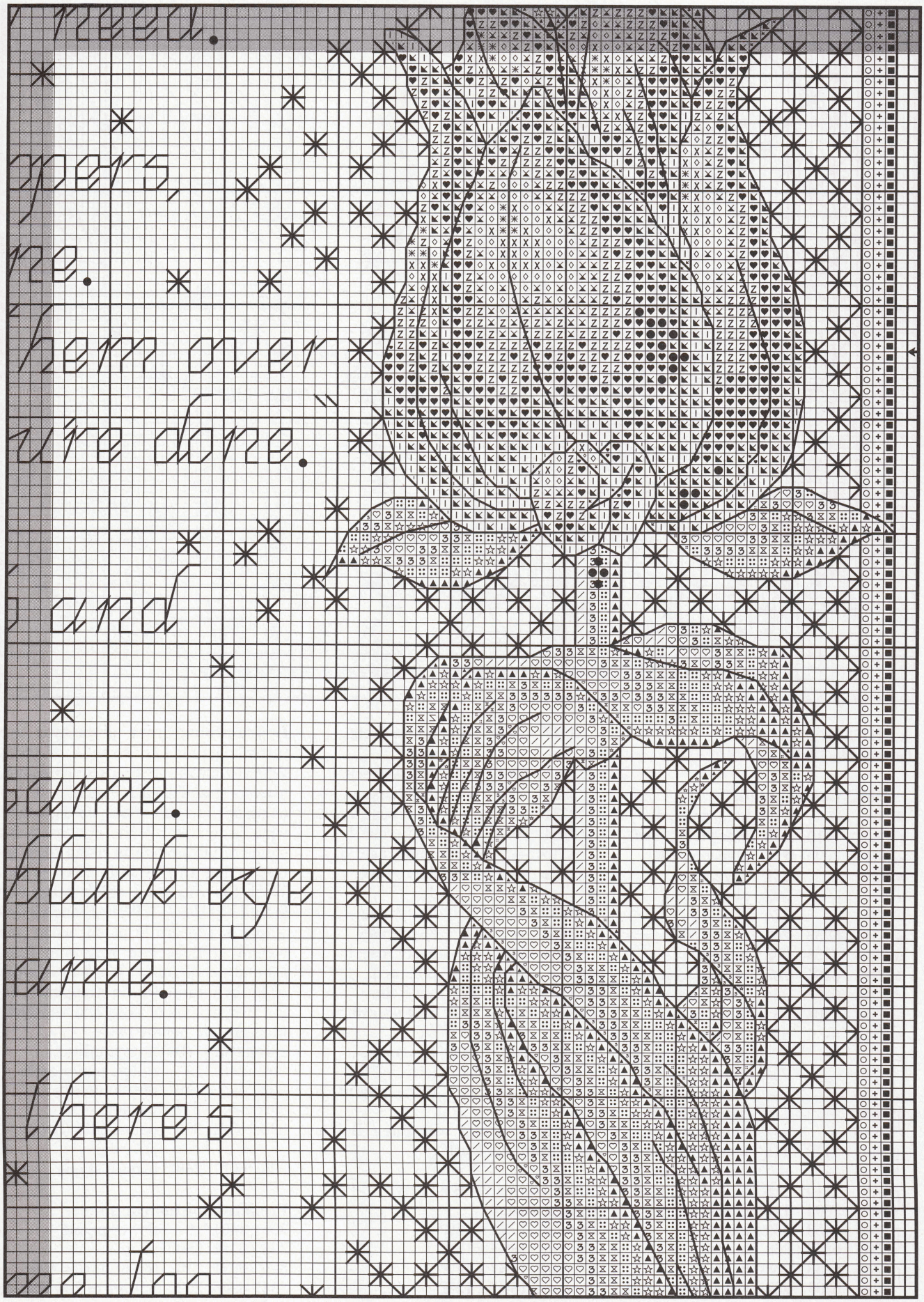
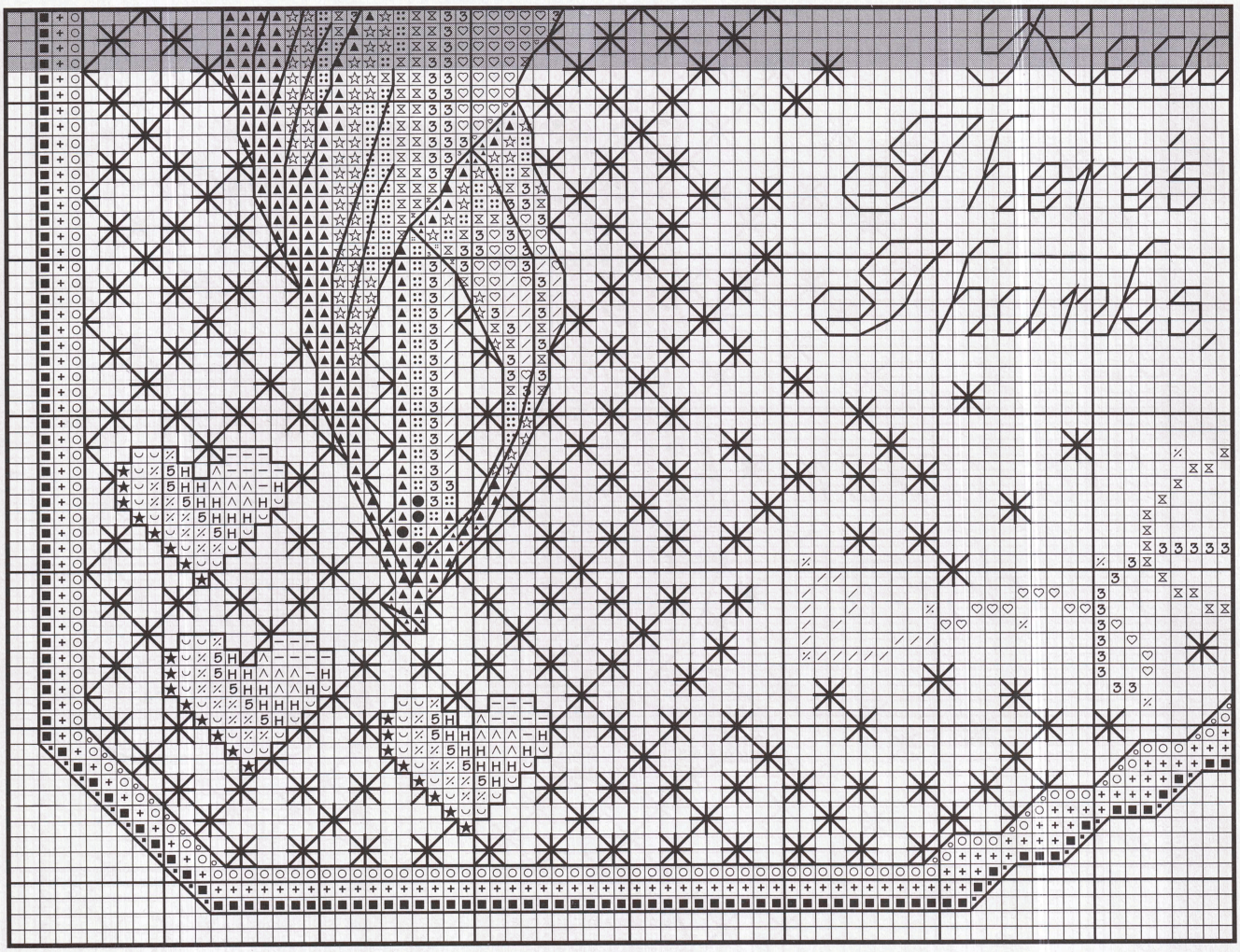
She can fix them every da
She's finished she hands th
Here's some more since you
ough at times we're selfish
thoughtless,
ur love for her stays the so
Muddy come home with a b
f someone called her a re
sometimes when you feel t
no hope, storm,
of your mama and think of

Shaded portion indicates overlap from previous page and page 30.



Shaded portion indicates overlap from page 31.



A CHILD'S PRAYER

Designed by Linda Connors

	DMC	Coats Anchor®		
★	333	—	119	blue-violet, dk.
H	340	7110	118	blue-violet, med.
▬	341	7005	117	blue-violet, lt.
■	831	—	277	olive, med.
+	832	—	907	olive
○	833	—	374	olive, lt.
▲	3345	6258	269	hunter, dk.
::	3346	6258	268	hunter
3	3347	6266	267	yellow-green, med.
/	3348	6266	264	yellow-green, lt.
◊	3354	3303	75	dusty rose, lt.
✳	3716	—	25	dusty rose, vy. lt.
↙	3731	—	77	dusty rose, vy. dk.
Z	3733	—	75	dusty rose
%	3746	—	—	blue-violet, dk.
◡	333	—	119	blue-violet, dk.
	3746	—	—	blue-violet, dk.
5	340	7110	118	blue-violet, med.
	3746	—	—	blue-violet, dk.
^	340	7110	118	blue-violet, med.
	341	7005	117	blue-violet, lt.
☆	3345	6258	269	hunter, dk.
	3346	6258	268	hunter
⧖	3346	6258	268	hunter
	3347	6266	267	yellow-green, med.
♡	3347	6266	267	yellow-green, med.
	3348	6266	264	yellow-green, lt.
ı	3350	3004	69	dusty rose, vy. dk.
	3731	—	77	dusty rose, vy. dk.
X	3354	3033	75	dusty rose, lt.
	3716	—	25	dusty rose, vy. lt.
♥	3731	—	77	dusty rose, vy. dk.
	3733	—	75	dusty rose
⧗	3733	—	75	dusty rose
	3354	3033	75	dusty rose, lt.
bs	304	3401	19	red, med.
bs	830	—	277	olive, dk.
bs	838	5381	380	beige-brown, vy. dk.
bs	895	6021	246	green, dk.
	834	—	945	olive, vy. lt.
	3790	—	—	beige-gray, ul. dk.

Fabric: 32-count raw linen Belfast linen from Zweigart®

Stitch count: 276H x 227W

Design size:

28-count 19¾" x 16¼"
30-count 18⅜" x 15⅛"
32-count 17¼" x 14⅛"
36-count 15¼" x 12⅝"

Instructions: Cross stitch over two threads using two strands of floss. When two colors are bracketed together, use one strand of each. Backstitch (bs) using one strand of floss, unless otherwise indicated. Work couching for stems of purple hearts rising from tulips, using two strands 834/—/945. Work Smyrna cross stitch using one strand 3790/—/—. Work French knots where • appears in poem, using one strand of floss and wrapping floss around needle once. Work remainder of French knots where • appears, using two strands of floss and wrapping floss around needle twice.

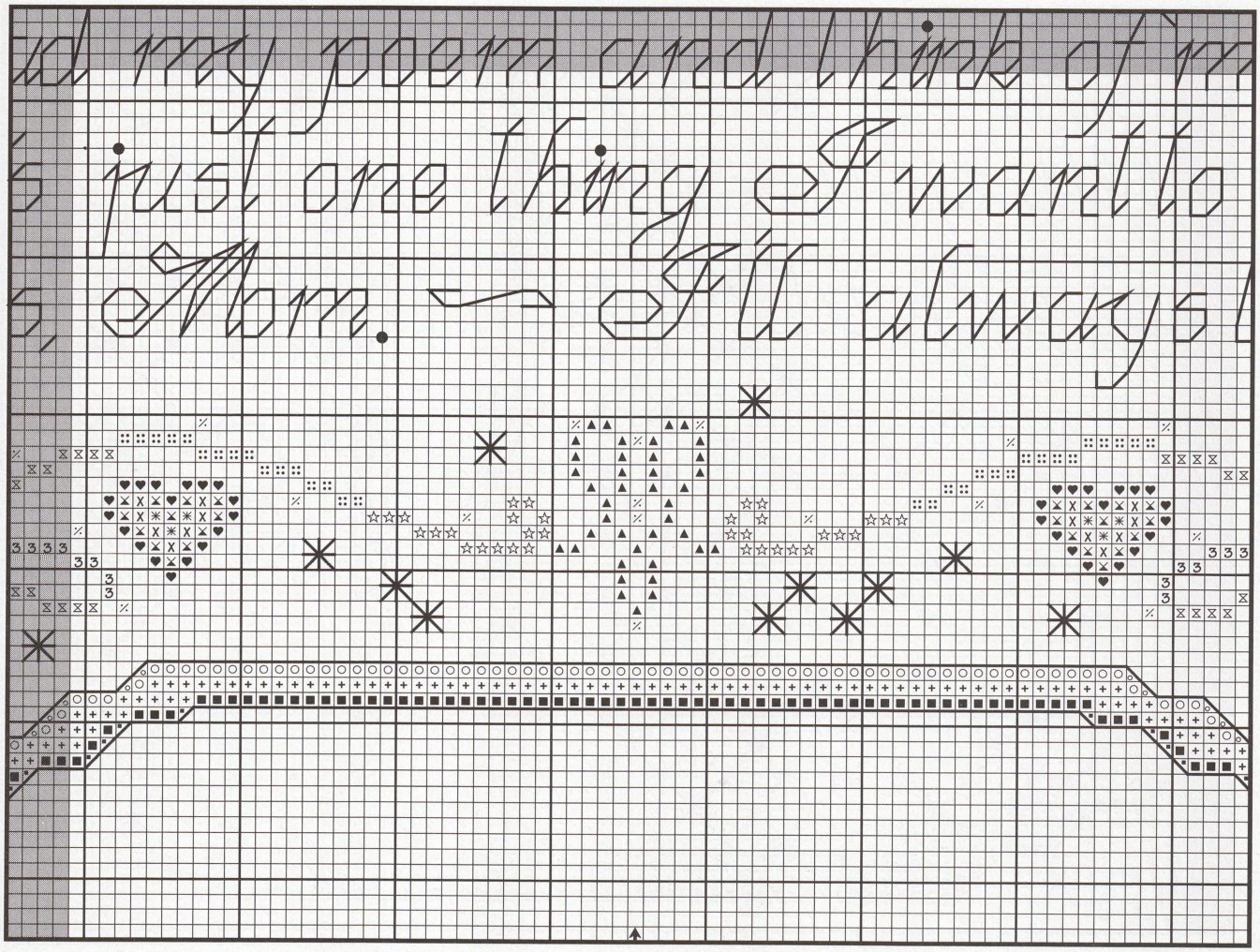
Backstitch (bs) instructions:

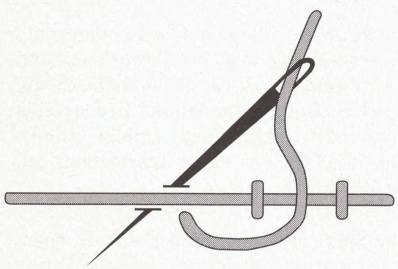
304	3401	19	tulips, pink hearts
333	—	119	purple hearts
830	—	277	border
838	5381	380	poem, title (two strands)
895	6021	246	leaves, stems

French-knot instructions:

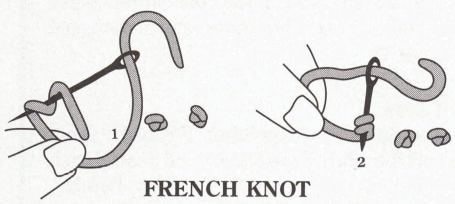
304	3401	19	flower petals
838	5381	380	poem
895	6021	246	top of flower stem
3347	6266	267	bottom of flower stem

Shaded portion indicates overlap from previous page and page 32.

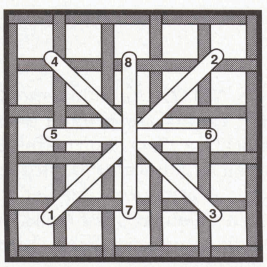




COUCHING STITCH



FRENCH KNOT



SMYRNA CROSS STITCH

1	2	3
4	5	6
7	8	9

CHART SCHEMATIC

A Child's Prayer

Mothers are taken for granted.
Many times we do not see,
She may be sick and downhearted.
We only think me, just me!

We bother her with trifles,
So a book she has no time to read,
Ask silly questions for her to answer
Like where is? will you? or I need.

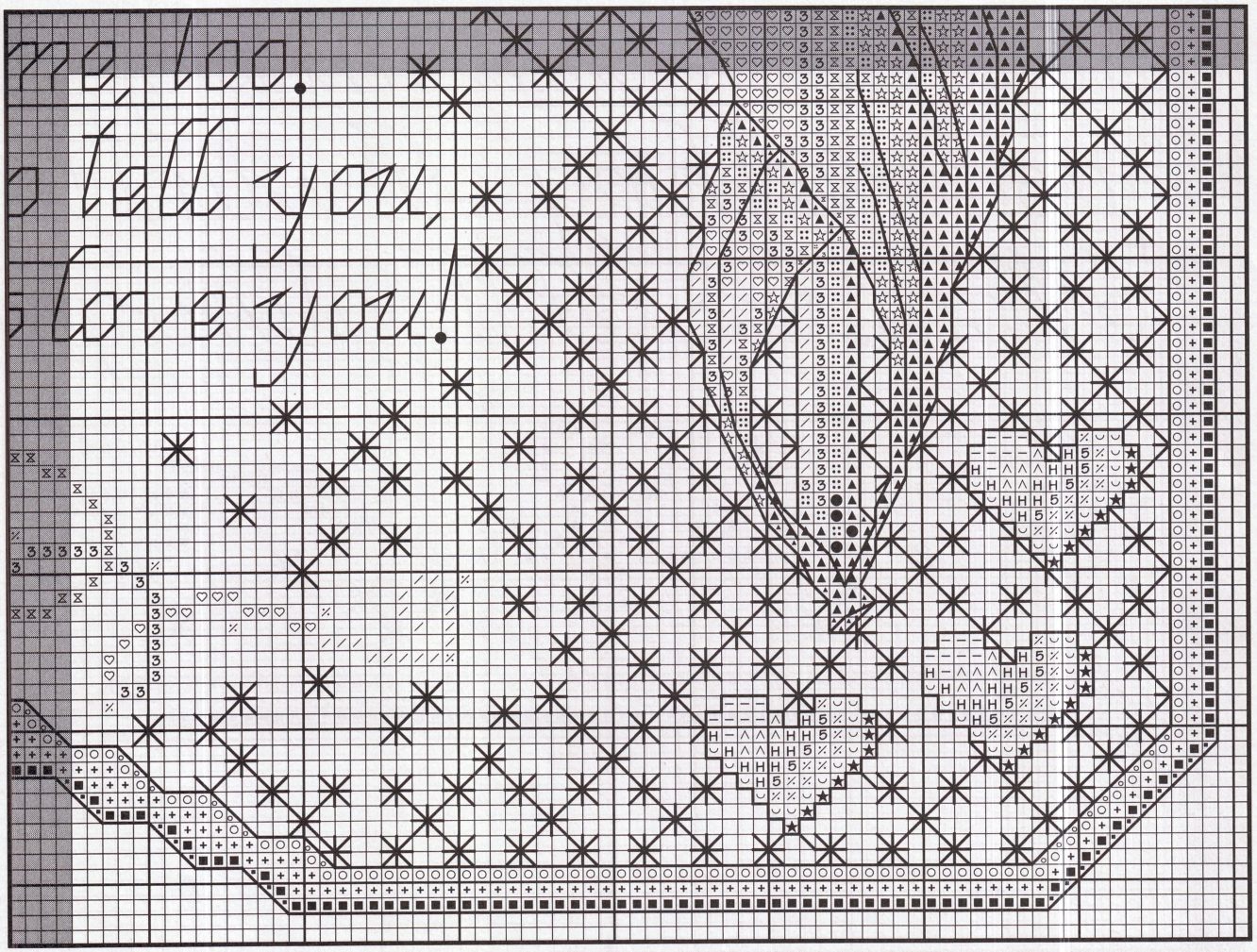
From wagons to dolls to zippers,
She can fix them every one.
When she's finished she hands them over
For, "Here's some more since you're done."

Though at times we're selfish and thoughtless,
Our love for her stays the same.
We'd gladly come home with a black eye
If someone called her a name.

So sometimes when you feel there's
no hope, Mom,
Read my poem and think of me, too.
There's just one thing I want to tell you,
Thanks, Mom.—I'll always love you!

Written by Linda Connors
for her mother, Dorothy Hauf

Shaded portion indicates overlap from pages 33 and 35.



Cross-Stitch Calendar

California
The Embroiderers' Guild of America, Inc. (EGA) will host the Pacific Southwestern Region Seminar '95, June 25–30, 1995, at the Sheraton Hotel, Long Beach. For further information, send a #10 SASE to Carol Underwood, 66116 Springpark #7, Los Angeles, CA 90056.

The Spirit of Cross-Stitch Festival®, sponsored by *Just CrossStitch*® and Jean Farish Needleworks, will be held Friday–Sunday, September 29–October 1, 1995, at the convention center in Sacramento. For more information, see page 55.

Iowa
The Spirit of Cross-Stitch Festival®, sponsored by *Just CrossStitch*® and Jean Farish Needleworks, will be held Friday–Sunday, September 8–10, 1995, at the convention center in Des Moines. For more information, see page 55.

Maryland
The Montpelier First Annual Needlework Exhibition will take place June 4–11, 1995, at Montpelier Mansion, 9401 Montpelier Drive, Laurel. For entry information and show hours, call (301)604-0808.

Missouri
The Heartland Stitch Counters Society announces "A Heartland Stitch in 1995," Friday–Sunday, March 31–April 2, 1995, at Heartland Presbyterian Retreat, Parkville. For more information, write to Kathleen Murphy, 2201 Sunset Court, Leavenworth, KS 66048.

New York
The New York Capital District Chapter of the EGA will hold a needlework exhibit Thursday–Sunday, May 11–14, 1995, at The Pruyn House, 207 Old Niskayuna Road, Loudonville. For additional information, contact Nancy Schlegel, 3 Bayberry Drive, Castleton, NY 12033, (518)477-4511.

North Carolina
The Spirit of Cross-Stitch Festival®, sponsored by *Just CrossStitch*® and Jean Farish Needleworks, will be held Friday–Sunday, March 3–5, 1995, at the convention center in Winston-Salem. For more information, see page 55.

Pennsylvania
Needleworks '95, sponsored by Polyclinic Medical Center Auxiliary, is held Friday–Sunday, April 21–23, 1995, at Scottish Rite Cathedral, 2701 North Third Street, Harrisburg. For information, call (717)782-2431.

Bucks County Chapter of the EGA presents its seventh biennial needlework exhibit, Friday–Sunday, April 28–30, 1995, at the Pearl S. Buck Foundation, Green Hills Farm, 520 Dublin Road, Dublin. Admission is $3.00. For more information, call (215)822-7358.

The Spirit of Cross-Stitch Festival®, sponsored by *Just CrossStitch*® and Jean Farish Needleworks, will be held Friday–Sunday, June 23–25, 1995, at the convention center in Valley Forge. For more information, see page 55.

Texas
The Spirit of Cross-Stitch Festival®, sponsored by *Just CrossStitch*® and Jean Farish Needleworks, will be held Friday–Sunday, August 18–20, 1995, at the convention center in Austin. For more information, see page 55.

EDITOR'S NOTE: Announcements for cross-stitch events are printed as space permits and at the discretion of the editor. To submit an announcement, please type or print all information and send it to "Cross-Stitch Calendar," *Just CrossStitch*®, 405 Riverhills Business Park, Birmingham, AL 35242.

SAMPLERS OF THE MONTH

March & April

This pair of diminutive works is a continuation of our *Samplers of the Month* series. Worked using flower thread and variegated silk fibers, these tiny treasures also feature delicate baubles that are suited to the months of March and April. One of these miniature masterpieces will be an ideal gift for the sampler admirer whose birthday occurs at this time of the year. Charts and instructions begin on page 38.

MARCH SAMPLER

Designed by Linda P. Reeves

	DMCFT	DMC	Anchor®	
X	ecru	ecru	387	ecru
•	2354	3777	—	terra cotta, vy. dk.
V	2732	732	281	olive
○	2734	733	280	olive, med.
	2303	355	5975	terra cotta, dk.
	2759	3779	—	mocha brown, dk.

Access Discount Commodities Attachments

268	red jasper hearts

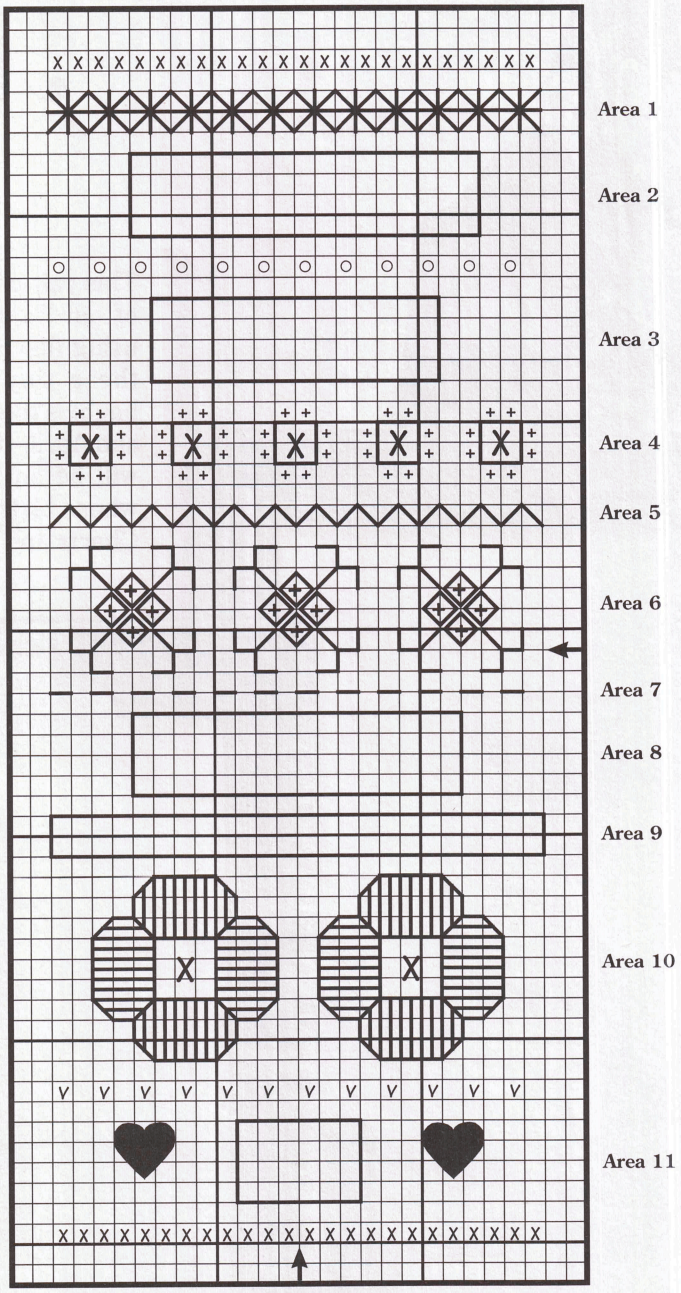
The Caron Collection Waterlilies Silk

+	succotash

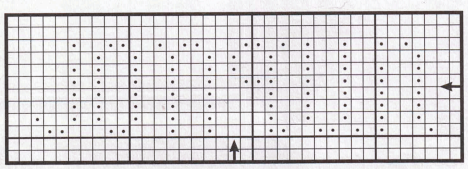
Fabric: 28-count antique tan linen from Wichelt Imports, Inc.
Stitch count: 58H x 24W
Design size:
25-count 4½" x 2"
28-count 4⅛" x 1¾"
30-count 3⅞" x 1⅜"
32-count 3⅝" x 1½"

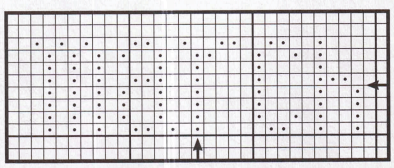
Instructions: Cross stitch over two threads, using one strand DMC Flower Thread (DMCFT). Backstitch using one strand DMCFT.

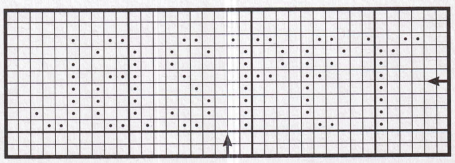
Special instructions:
NOTE: Stitch illustrations are on page 40.
Area 1—Work Smyrna cross stitch using two strands succotash Waterlilies.
Area 2—Work half cross stitch over one thread for lettering, using one strand 2354/3777/—.
Area 3—Work half cross stitch over one thread for lettering, using one strand 2354/3777/—.
Area 4—Work cross stitch using two strands succotash Waterlilies. Work Algerian-eye stitch using one strand ecru/ecru/387.
Area 5—Work double-running stitch alternating one strand 2303/355/5975 and one strand 2759/3779/—.
Area 6—Work star stitch where ◊ appears, using two strands succotash Waterlilies. Backstitch remainder of motifs, using one strand 2732/732/281.
Area 7—Work running stitch using one strand 2303/355/5975.
Area 8—Work half cross stitch over one thread for lettering, using one strand 2354/3777/—.
Area 9—Work Italian cross stitch using one strand 2759/3779/—.
Area 10—Work satin stitch in direction indicated on chart, using two strands succotash Waterlilies. Work eye stitch using ecru/ecru/387. Backstitch eye stitch using one strand ecru/ecru/387.
Area 11—Work half cross stitch over one thread for date, using one strand 2354/3777/—. Attach jasper hearts where ♥ appears, using one strand of matching DMCFT.



MARCH SAMPLER


AREA 2


AREA 3


AREA 8

APRIL SAMPLER

Designed by Linda P. Reeves

	DMCFT	DMC	Anchor®	
X	ecru	ecru	387	ecru
•	2930	930	922	antique blue, dk.
	2315	315	972	mauve, dk.
	2316	316	969	mauve, med.
	2724	3726	970	mauve, med. lt.
	2931	931	921	antique blue, med.
	2932	932	343	antique blue, lt.
	2933	3752	976	antique blue, vy. lt.

Wichelt Imports, Inc., Attachments

	7007	crystal AB (hearts)
B	5004	crystal

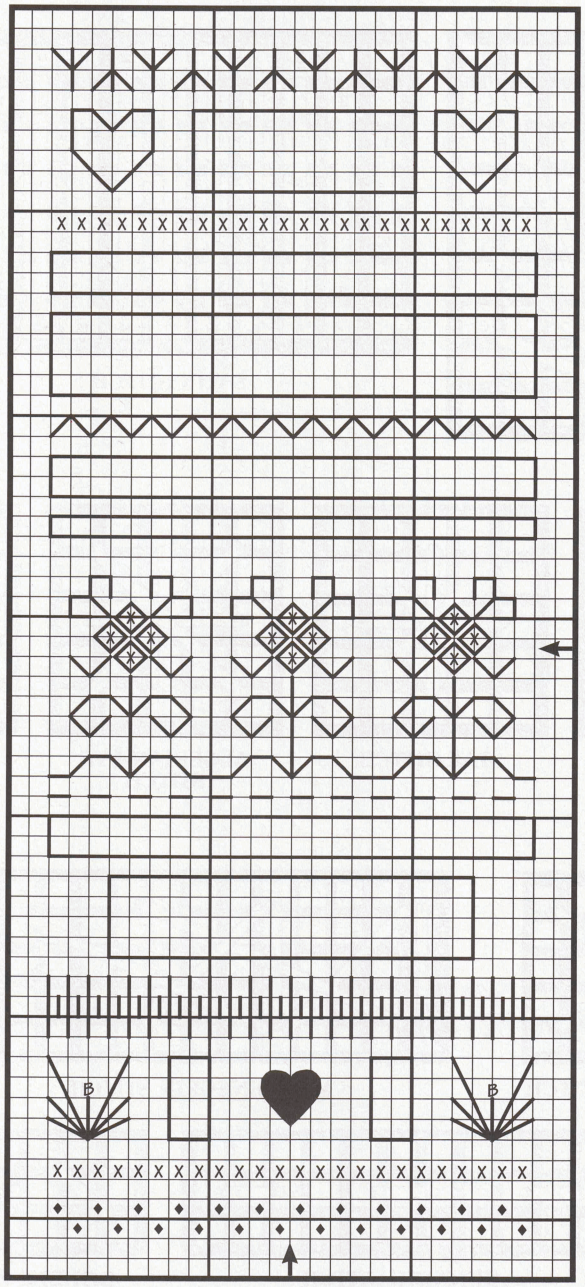
The Caron Collection Waterlilies Silk

pistachio nut

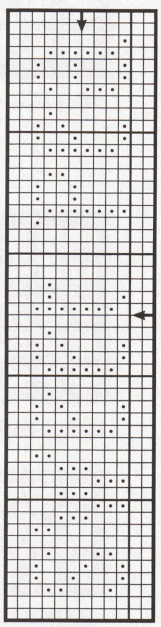
Fabric: 28-count antique tan linen from Wichelt Imports, Inc.
Stitch count: 58H x 24W
Design size:
25-count 4⅝" x 2"
28-count 4⅛" x 1¾"
30-count 3⅞" x 1⅝"
32-count 3⅜" x 1½"

Instructions: Cross stitch over two threads, using one strand DMC Flower Thread (DMCFT). Backstitch using one strand DMCFT.

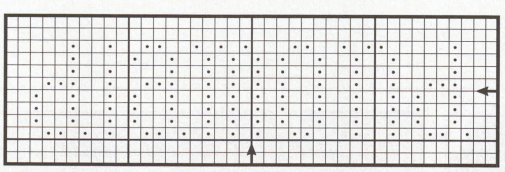
Special instructions:
NOTE: Stitch illustrations are on page 40.
Area 1—Work double-running stitch alternating one strand 2316/316/969 and one strand 2932/932/343.
Area 2—Work half cross stitch over one thread for lettering, using one strand 2930/930/922. Work double-running stitch for heart motif, using one strand 2724/3726/970.
Area 3—Work montenegrin stitch using two strands pistachio nut Waterlilies.
Area 4—Work half cross stitch over one thread for lettering, using one strand 2930/930/922.
Area 5—Work double-running stitch alternating one strand 2316/316/969 and one strand 2315/315/972.
Area 6—Work long-armed cross stitch using two strands pistachio nut Waterlilies.
Area 7—Work Saint-George stitch and Saint-Andrew stitch using ecru/ecru/387.
Area 8—Work star stitch where ◊ appears in center of flower motif, using one strand ecru/ecru/387. Backstitch tendrils using one strand 2932/932/343. Backstitch stems using one strand 2724/3726/970. Backstitch undulating line, using one strand 293/931/921.
Area 9—Work running stitch using one strand 2933/3752/976.
Area 10—Work Italian cross stitch using two strands pistachio nut Waterlilies.
Area 11—Work half cross stitch over one thread for lettering, using one strand 2930/930/922.
Area 12—Work Parisian stitch alternating one strand 2933/3752/976 and one strand 293/931/921.
Area 13—Work half cross stitch over one thread for date, using one strand 2930/930/922. Work vee stitch using one strand 2724/3726/970. Attach beads where B appears, using one strand of matching DMCFT. Attach crystal heart where ♥ appears, using one strand of matching DMCFT.
Area 14—Work herringbone stitch using two strands pistachio nut Waterlilies.



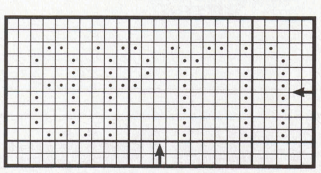
APRIL SAMPLER



AREA 4

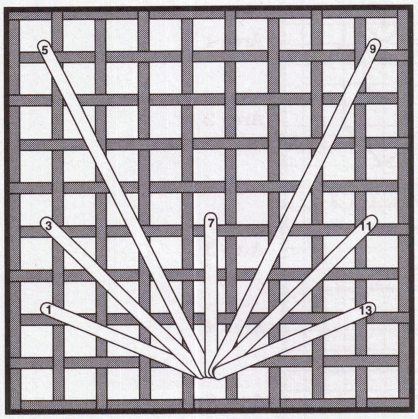


AREA 11

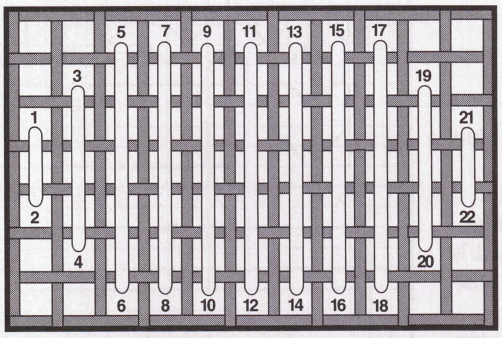


AREA 2

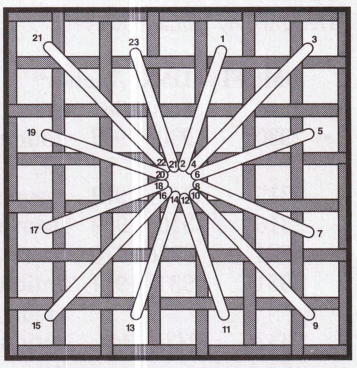
STITCH DIAGRAMS



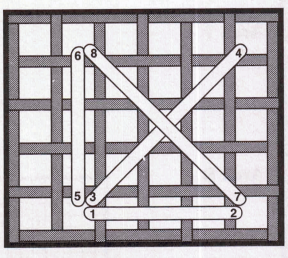
VEE STITCH



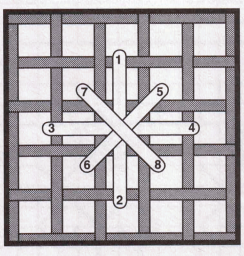
SATIN STITCH



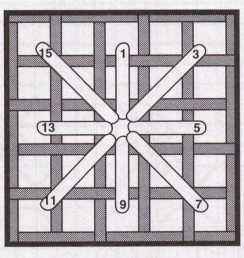
EYE STITCH



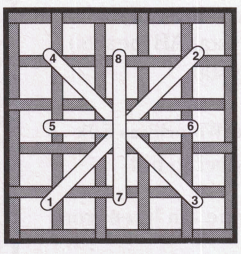
ITALIAN CROSS STITCH



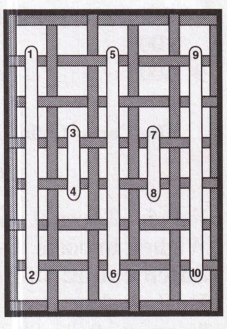
STAR STITCH



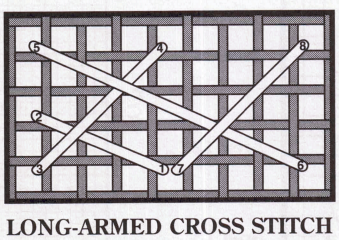
ALGERIAN-EYE STITCH



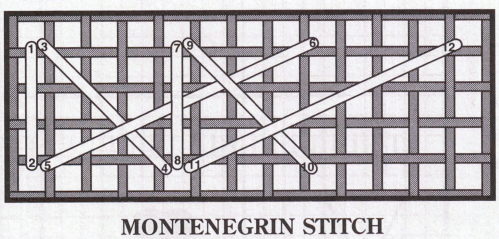
SMYRNA CROSS STITCH



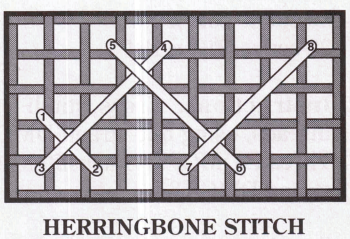
PARISIAN STITCH



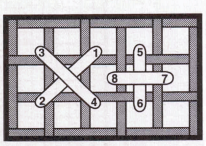
LONG-ARMED CROSS STITCH



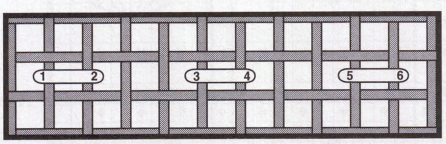
MONTENEGRIN STITCH



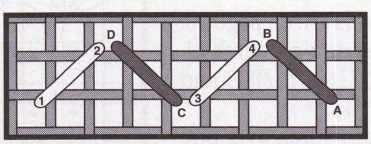
HERRINGBONE STITCH



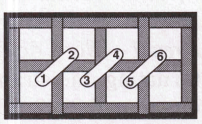
SAINT-GEORGE AND SAINT-ANDREW STITCH



RUNNING STITCH



DOUBLE-RUNNING STITCH



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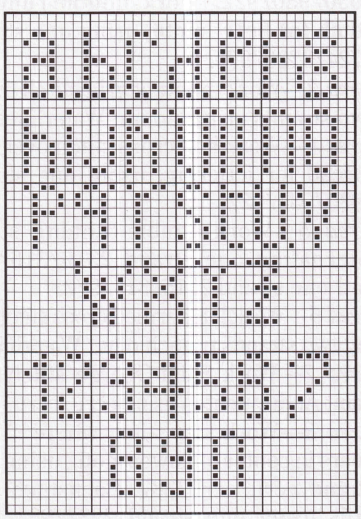
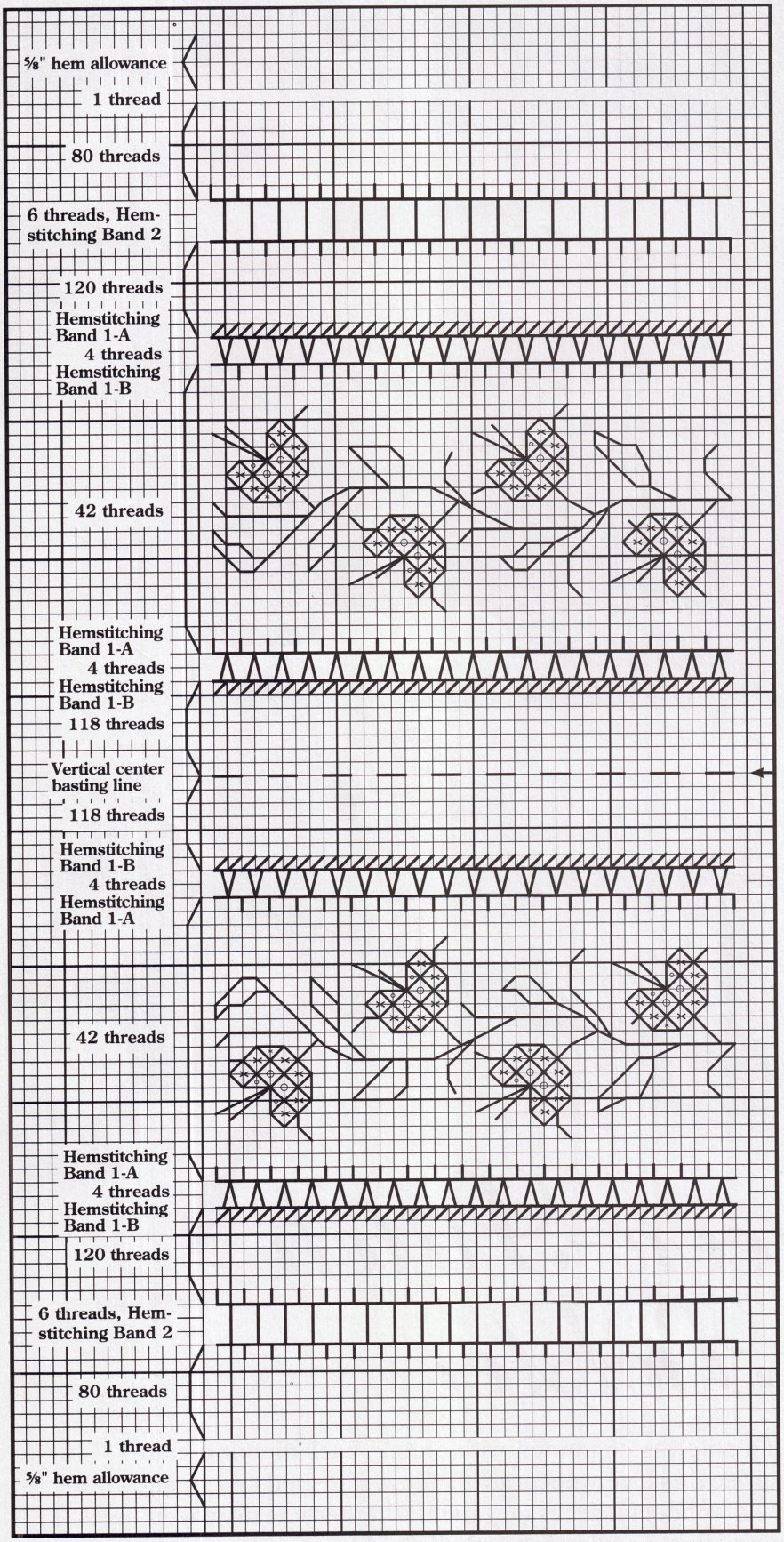


SAMPLERS OF THE MONTH ALPHABET AND NUMERALS (Over One Thread)

Queen-Stitch Bolster

Queen stitch after queen stitch is combined with simple backstitching and straight stitches to comprise this lovely decorative pillow. Finished as a small bolster, this piece will be a wonderful accessory item, whether it is displayed alone or with a collection of fine, needlework-embellished linens. The added beauty of this design is that it is repeated several times over, giving you the opportunity to learn the pattern and then stitch with minimal counting. Chart begins on page 42. Finishing instructions are on page 43.



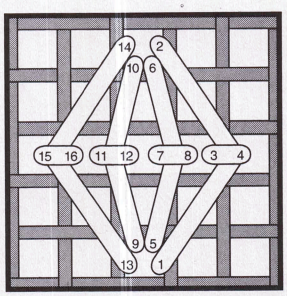
QUEEN-STITCH BOLSTER

Designed by Deena A. Andres
for Kreinik Manufacturing

	Kreinik Soie d'Alger	
○	3032	mauve, med.
X	3031	mauve, lt.
	Kreinik Soie Mori	
bs	4166	blue-green
bs	4163	blue-green, med.
	Kreinik Soie Gobelin	
	blanc	white

Fabric: 30-count white Shannon from Wichelt Imports, Inc.
Stitch count: 266W x 402H
Design size:
28-count 19" x 28¾"
30-count 17¾" x 26¾"
32-count 16⅝" x 25⅛"
36-count 14¾" x 22¼"

Instructions: Work queen stitch for flowers, using one strand of floss with a tight tension. Backstitch (bs) stems and leaves, using two strands 4166. Backstitch flowers using one strand 4163. Work straight stitch for flower stamens, using one strand 4163. Repeat design seven times.



QUEEN STITCH

Finishing Techniques Made Easy

by Deena Andres
for Kreinik Manufacturing

Queen-Stitch Bolster

A bolster offers a unique "pillow" shape that is certain to add a distinctive touch wherever it is used. Follow our simple finishing instructions to make this circular charmer.

Materials:

21" x 27" piece 30-count white Shannon fabric from Wichelt Imports, Inc.
One spool Kreinik Soie Gobelin blanc
Kreinik Soie d'Alger 3031
Sewing thread, colors: white, light pink
1½ yds. ¼"-wide mauve double-faced satin ribbon
1¼ yds. ¼"-wide white trim
15"-long x 18"-circumference pillow form **or** 45" x 60" Poly-Down bonded quilt batting and 19" x 20" white cotton lining fabric
Straight pins Tapestry needle
Hand-sewing needle

NOTE: Each grid square of chart represents two threads of Shannon fabric.

1. Secure edges of fabric to prevent ravelling. Baste horizontal and vertical centers, using one strand light pink sewing thread and working needle over and under threads of fabric.

2. Count up 266 threads from horizontal-center line. Mark by basting with one strand of light pink sewing thread. Count down 266 threads from horizontal-center line. Mark by basting with one strand of light pink sewing thread.

3. Count left 118 threads from vertical-center line. Clip next four vertical threads at center and unweave to top and bottom basting lines. Completely remove every other of the unwoven threads. Using a tapestry needle, reweave remaining unwoven threads into fabric outside basting lines.

4. Count left 42 threads from last removed thread. Clip next four vertical threads at center and unweave to top and bottom basting lines. Completely remove every other of the unwoven threads. Reweave remaining unwoven threads as before.

5. Count left 120 threads from last removed thread. Clip next six vertical threads at center and unweave to top and bottom basting lines. Completely remove every other of the unwoven threads. Reweave remaining unwoven threads as before.

6. Count left 80 threads from last removed thread. Clip one vertical thread at center and unweave to top and bottom basting lines. Reweave into fabric outside basting lines.

7. Repeat Steps 2–6 toward right from vertical center line.

8. Hemstitch Band 1-A using one strand Kreinik Soie Gobelin blanc. Work upright hemstitch pattern with tight tension, catching four threads in each bundle and referring to Illustration A.

9. Hemstitch Band 1-B using two strands Kreinik Soie d'Alger 3031. Work slanted hemstitch pattern with tight tension, catching two threads in each bundle, dividing each set created by Band 1-A, and referring to Illustration B.

10. Hemstitch Band 2 using one strand Kreinik Soie Gobelin blanc. Work upright hemstitch in ladder pattern with tight tension, catching four threads in each bundle and referring to Illustration C.

11. Stitch flower bands following instructions given in color code on page 42.

12. With right sides together, pin top to bottom along basting lines, being careful to match patterns of hemstitching and flower stems. Using one strand white sewing thread and hand-sewing needle, secure seam with small backstitches. Remove all basting threads. Press seam open. Trim seam allowance to ½"; overcast edges.

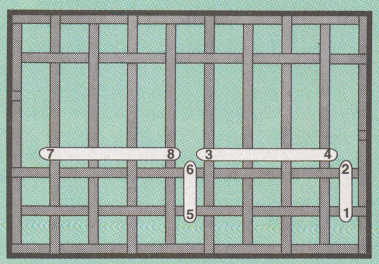
13. Turn fabric right-side out. Trim ends of fabric ⅝" from last removed thread. Turn edge under twice just to line created by removed thread. Baste in place. Hemstitch using one strand Kreinik Soie Gobelin blanc. Work upright hemstitch pattern, catching hem and four threads in each bundle and referring to Illustration A.

14. Blindstitch trim to edge of hem, using one strand white thread.

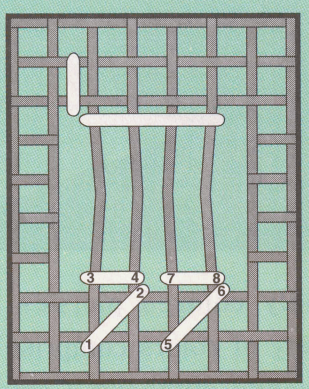
15. Cut ribbon in half. Beginning at center opposite seam, thread ribbon through ladder hemstitching, weaving over two and under two.

16. To make pillow form, unfold batting and refold to 15" width. Roll in cylindrical shape approximately 18" in circumference. Using ½" seam allowance, sew long sides of lining fabric together to form a tube. Press seam open. Turn seam to inside. Turn under ¼" on each end and baste with two strands of white sewing thread. Slip tube over batting, pull basting threads to gather, and tie threads tightly. Trim or tuck ends into pillow form.

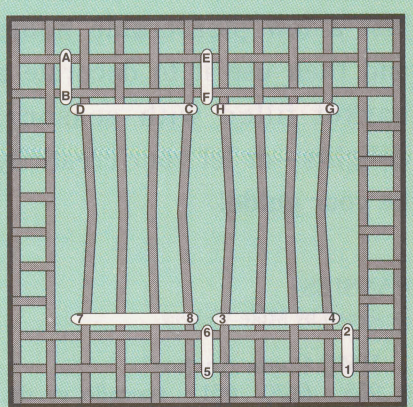
17. Insert pillow form into pillow casing. Pull ribbon tightly on each end and tie in bow.



ILL. A

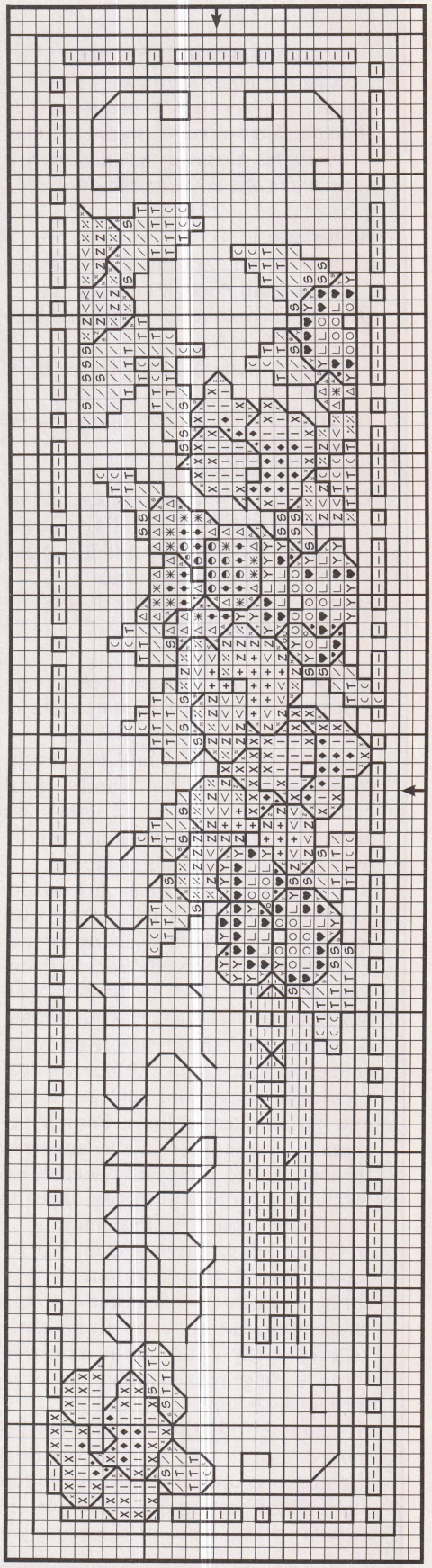


ILL. B



ILL. C

Coffee Break



TOP

Vividly colored pansies in a variety of colors comprise this appealing stitchery. Complete this quick-to-stitch design in just a few pleasurable hours and then use it to decorate a basket filled with seasonal delights—or let your creativity be your guide!

PANSIES
Designed by Mike Vickery

	DMC	Coats	Anchor®	
S	935	6270	861	avocado, vy. dk.
/	937	6268	268	avocado, med.
T	470	6010	267	avocado, lt.
C	472	6253	264	avocado, ul. lt.
Y	3687	3088	68	mauve
♥	3688	3087	66	mauve, med.
L	3689	3086	49	mauve, lt.
O	3685	3089	72	mauve, dk.
%	208	4301	111	lavender, vy. dk.
Z	210	4303	108	lavender, med.
<	211	4303	342	lavender, lt.
+	550	4107	102	violet, vy. dk.
◆	780	—	310	topaz, vy. dk.
X	725	2298	305	topaz
ı	727	2289	293	topaz, vy. lt.
◓	3021	5395	273	brown-gray, dk.
△	644	5831	831	beige-gray, med.
✳	822	5830	830	beige-gray, lt.
▬	676	2874	887	old gold, lt.
♦	white	1001	01	white
bs	310	8403	403	black

Fabric: 27-count white Linda from Zweigart®
Stitch count: 26H x 108W
Design size:
25-count 32½" x 8⅝"
27-count 2" x 8"
30-count 1¾" x 7¼"
32-count 1⅝" x 6¾"

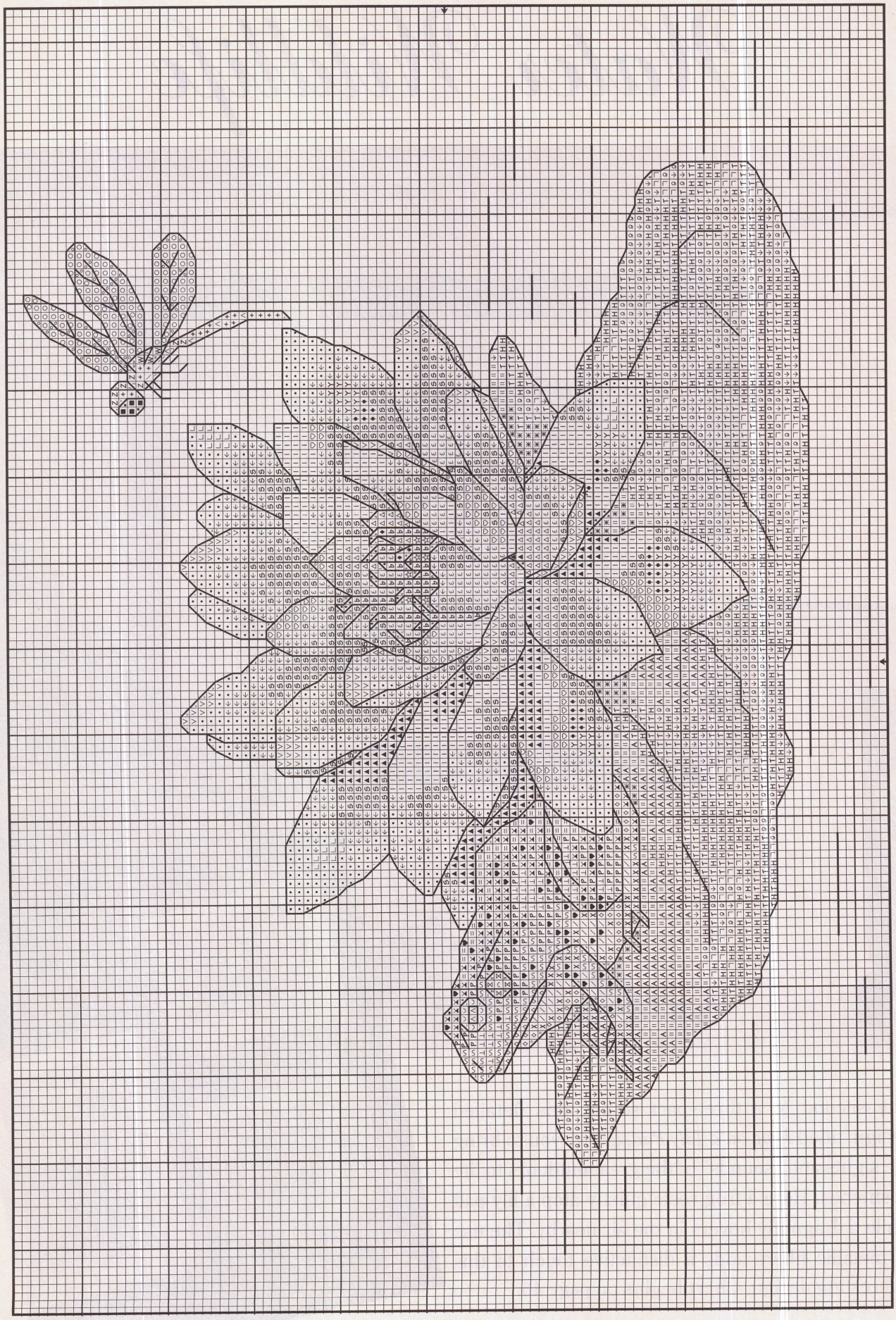
Instructions: Cross stitch over two threads using three strands of floss. Backstitch (bs) using two strands 310/8403/403.

Stitched by Kristal Riddle

Water Wildlife

The second in a three-part series, this detailed design, titled *Frog on a Lily Pad*, allows you to bring the sights and "sounds" of the great outdoors to life in stitches. Here a frog rests quietly atop a lily pad while a dragonfly hovers in the air nearby. The use of metallic fibers adds a distinctive touch to this interesting design. Chart begins on page 46.

FROG ON A LILY PAD



FROG ON A LILY PAD
Designed by Annmarie Bachman
for Kreinik Manufacturing

	DMC	Coats	Anchor®	
/	ecru	1002	387	ecru
◆	300	—	352	mahogany, vy.dk.
∧	310	8403	403	black
▲	315	3082	972	mauve, dk.
	962	3151	76	dusty rose, med.
♡	316	3081	969	mauve, med.
=	469	6261	268	avocado
	831	—	277	olive, med.
⧗	470	6010	267	avocado, lt.
	832	—	907	olive
P	471	6010	266	avocado, vy. lt.
	833	—	374	olive, lt.
⊥	471	6010	266	avocado, vy. lt.
	842	5933	376	beige-brown,vy.lt.
∽	472	6253	376	beige-brown,vy.lt.
	834	—	945	olive, vy. lt.
■	517	7162	170	Wedgwood, med.
	034BF Kreinik			confetti
Z	518	—	169	Wedgwood, lt.
+	519	—	168	sky blue
W	519	—	168	sky blue
	095BF Kreinik			starburst
X	543	5533	376	beige-brown,ul.lt.
☆	743	2302	302	yellow, med.
\	747	7053	928	sky blue, vy. lt.
V	778	3060	968	mauve, lt.
.	819	3280	271	baby pink, lt.
L	819	3280	271	baby pink, lt.
	032BF Kreinik			pearl
๑	829	—	906	olive, vy. dk.
	3346	6258	268	hunter
↓	830	—	277	olive, dk.
	3347	6266	267	yellow-green, med.
◡	831	—	277	olive, med.
⧖	832	—	907	olive
¬	832	—	907	olive
	3347	6266	267	yellow-green, med.
◠	834	—	945	olive, vy. lt.
◊	842	5933	376	beige-brown,vy.lt.
✳	890	6021	212	pistachio, ul. dk.
△	962	3151	76	dusty rose, med.
‖	3031	5472	381	mocha, vy. dk.
	3345	6258	269	hunter, dk.
A	3345	6258	269	hunter, dk.
T	3346	6258	268	hunter
H	3347	6266	267	yellow-green, med.
ε	3354	3003	75	dusty rose, lt.
I	3354	3003	75	dusty rose, lt.
	3726	3084	970	mauve, med. lt.
♥	3371	5478	382	black-brown
←	3713	—	968	salmon, vy. lt.
Y	3713	—	968	salmon, vy. lt.
	032BF Kreinik			pearl
ᔕ	3716	—	25	dusty rose, vy. lt.
♦	3716	—	25	dusty rose, vy. lt.
	032BF Kreinik			pearl
♭	3776	—	349	mahogany, lt.
○	095BF Kreinik			starburst (four strands)
bs	501	6878	878	blue-green, dk.
bs	926	6007	850	gray-green, dk.
bs	934	6270	862	avocado black
bs	935	6270	861	avocado, vy. dk.
bs	3740	—	872	antique violet, dk.
bs	006BF Kreinik			blue

Fabric: 32-count sage Jobelan from Wichelt Imports, Inc.
Stitch count: 98H x 148W
Design size:
25-count 7⅞" x 11⅞"
28-count 7" x 10⅜"
30-count 6½" x 9⅞"
32-count 6¼" x 9¼"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch (bs) using one strand of floss unless otherwise indicated. When two floss colors are bracketed together, use one strand of each. When floss and Kreinik Metallics are bracketed together, use one strand floss and two strands Kreinik Blending Filament.

Backstitch (bs) instructions:

310	8403	403	inside frog's eye, dragonfly's legs
829	—	906	outer edge of frog's eye, frog's ear
935	6270	861	remainder of frog
934	6270	862	lily pad
300	—	352	stamen
3740	—	872	remainder of lily
006BF Kreinik			outer edges of dragonfly's wings (two strands), remainder of dragonfly's wings
517	7162	170	dragonfly's body
501	6878	878	water lines (one
926	6007	850	strand of each floss
032BF Kreinik			color and two strands Kreinik Blending Filament)

EDITOR'S NOTE: In the January/February 1995 issue, we inadvertently omitted several symbols from the chart of *A Curious Turtle* on pages 36 and 37. To receive a corrected chart, please send a business-size, self-addressed, stamped envelope to:

Water Wildlife Series
Just CrossStitch Magazine
405 Riverhills Business Park
Birmingham, AL 35242

We do apologize for this error.

Our Stitchers Want to Write

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North Canton, OH 44720

Margret DeChamps
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Green Bay, WI 54302

Cait Johnson
14684 70th Avenue
Milaca, MN 56353

Marie Cole
535 Clifton Avenue
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York, PA 17403

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Jackson, WY 83001

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Buttonhole Bar

by Lorna Reeves

The buttonhole bar is a technique that has been employed in needlework for centuries. Formed by placing a series of buttonhole stitches over several horizontal threads, this combination of stitches appeared in European samplers as early as the sixteenth century. It also was used as filling in openwork, a technique similar to needlelace. During the seventeenth and eighteenth centuries, the buttonhole bar was a frequent component of whitework samplers, cutwork, drawn-thread work, reticella, and *punto in aria*, especially in such countries as England and Italy and occasionally in the American colonies. With its popularity spanning the Tudor and Stuart periods and the reign of William and Mary in England, the use of the buttonhole bar in counted work was abandoned by the end of the eighteenth century.

Primarily used on whitework samplers to form flower-like motifs and to add texture to the monochromatic design, the buttonhole bar can be worked in a variety of sizes, which is largely determined by the number and length of threads over which the stitches are placed, and may resemble the bullion knot. A modern application of the buttonhole bar is given in the *Buttonhole-Bar Bouquet*, and the step-by-step illustrations will assist in the working of this stitchery technique.

BUTTONHOLE-BAR BOUQUET
Designed by Lorna Reeves

Kreinik Soie Gobelin

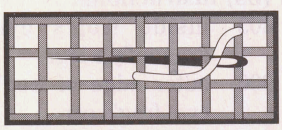
⬭	blanc	white
▬	2944	plum, lt.
▬	3335	lavender, vy. dk.

Kreinik Soie d'Alger

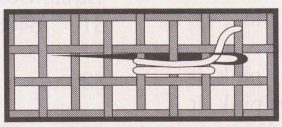
X	2522	straw, lt.
bs	1843	pistachio
bs	2124	moss green
bs	2136	avocado, dk.

Fabric: 28-count light mocha Cashel linen from Zweigart® on medium heart CREATIVE CHARM from Pat & Pam, Inc.
Stitch count: 27H x 27W
Design size:
25-count 2⅛" x 2⅛"
28-count 1⅞" x 1⅞"
30-count 1¾" x 1¾"
32-count 1⅝" x 1⅝"

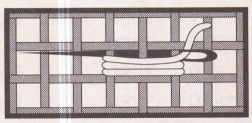
Instructions: Cross stitch over two threads using two strands of floss. Back-stitch using two strands of floss. Work buttonhole bar for flower petals, using one strand Kreinik Soie Gobelin. Using 6" length white ⅛"-wide silk ribbon, tie a small bow to cover area where stems meet. Tack in place with one strand of matching silk floss.



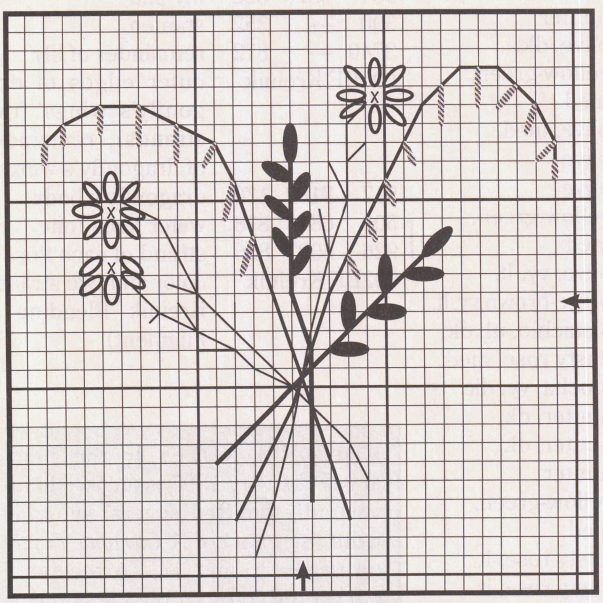
STEP 1



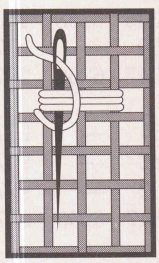
STEP 2



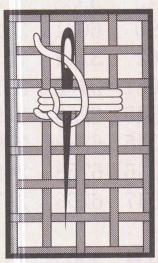
STEP 3



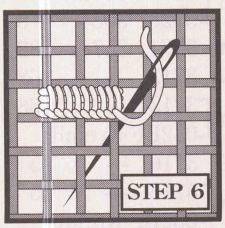
BUTTONHOLE-BAR BOUQUET



STEP 4



STEP 5



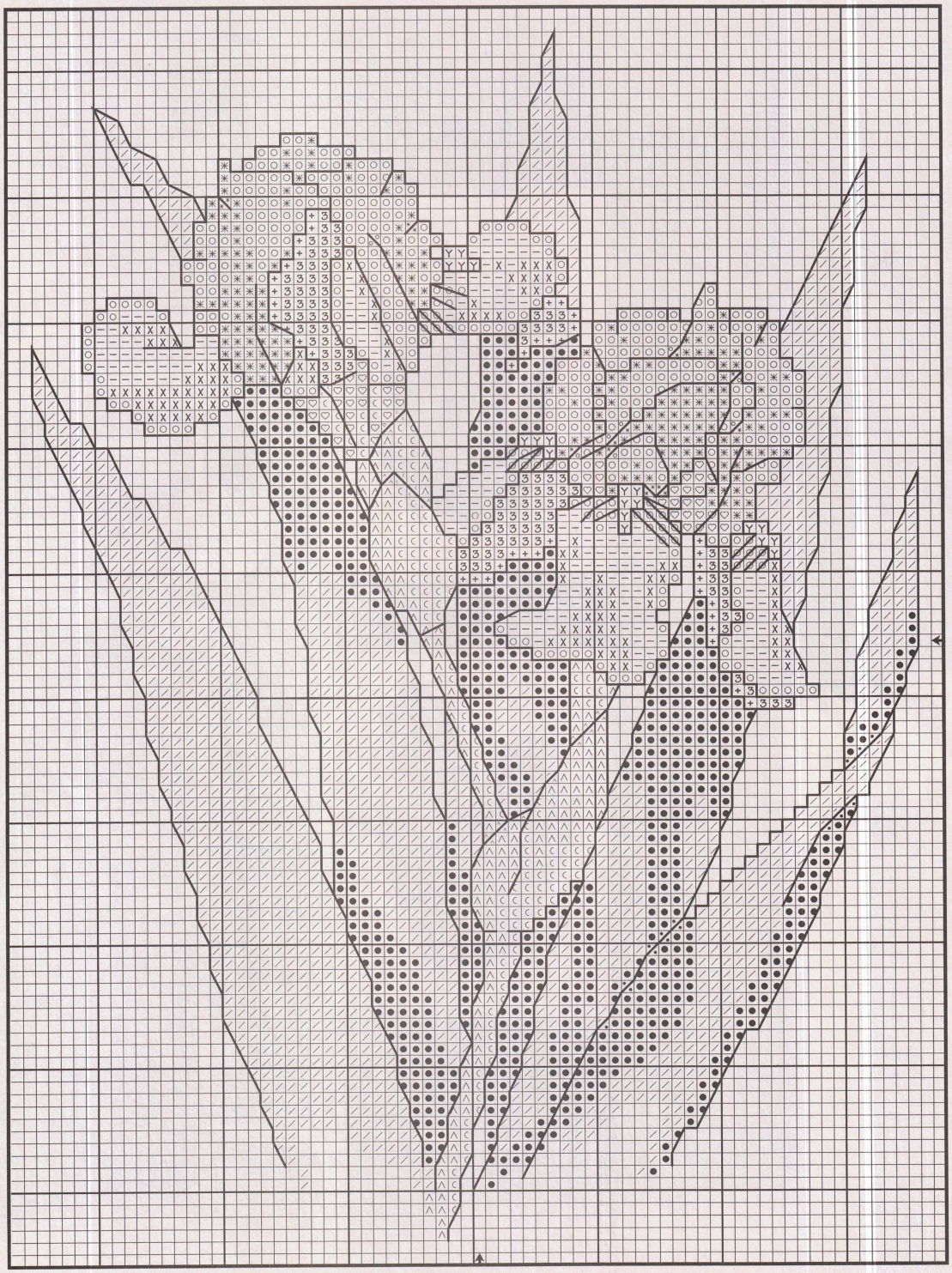
Backstitch (bs) instructions:

—	2136	stems of daisies
—	1843	stems of bleeding hearts
—	2124	stems of lavender

Stitched by Lorna Reeves

Irises & Hyacinths

Vivid shades of lavender and muted shades of avocado were used to create these breathtaking blooms. Shown together as a matched set that is framed in a specially cut mat, the designs of this duo can also be worked separately if you prefer. Choose your favorite for just the right spot in your home or stitch both pieces and frame them as shown. For a completely different effect, frame each piece separately. Charts begin on page 50.



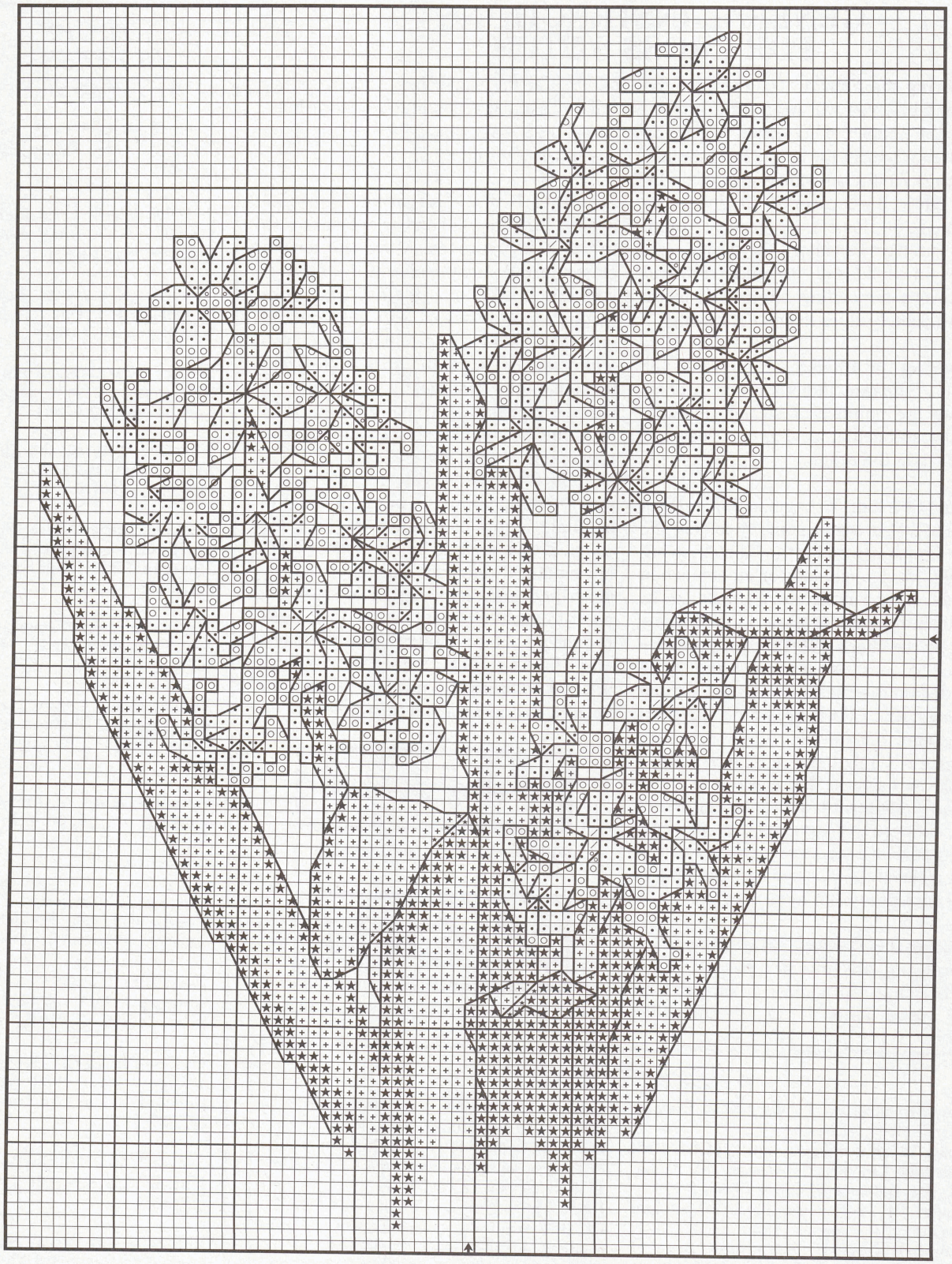
IRISES
Designed by Dot Young

	DMC	Coats	Anchor®	
○	white	1001	01	white
✳	415	8398	398	pearl gray
♡	745	2350	300	yellow, lt. pl.
Y	725	2298	305	topaz
☾	472	6253	264	avocado, ul. lt.
∧	471	6010	266	avocado, vy. lt.
/	989	6266	424	forest
●	987	6258	244	forest, dk.
▬	208	4301	111	lavender, vy. dk.
X	333	—	869	antique violet, dk.
+	3743	—	869	antique violet, vy. lt.
bs	414	8513	235	steel gray, dk.
bs	934	6270	862	avocado black
bs	355	2339	5975	terra cotta, dk.
bs	791	7024	178	cornflower, vy. dk.

Fabric: 28-count white Super linen from Charles Craft, Inc.
Stitch count: 97H x 71W
Design size:
25-count 7¾" x 5⅝"
28-count 6⅞" x 5⅛"
30-count 6½" x 4¾"
32-count 6⅛" x 4½"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss.
Backstitch (bs) instructions:

414	8513	235	white petals
355	2339	5975	stripes at base of purple petals
791	7024	178	purple petals, underneath blue petals
934	6270	862	leaves, stems



HYACINTHS
Designed by Dot Young

	DMC	Coats	Anchor®	
•	210	4303	108	lavender, med.
○	340	7110	118	blue-violet, med.
+	471	6010	266	avocado, vy. lt.
★	470	6010	267	avocado, lt.
⁄	3747	7004	120	blue-violet, vy. lt.
bs	333	—	119	blue-violet, dk.
bs	934	6270	862	avocado black

Fabric: 28-count white Super linen from Charles Craft, Inc.
Stitch count: 100H x 73W
Design size:
25-count 8" x 5⅞"
28-count 7⅛" x 5¼"
30-count 6¾" x 4⅞"
32-count 6¼" x 4½"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss.
Backstitch (bs) instructions:
333 — 119 blossoms
934 6270 862 leaves, stems

GENERAL INSTRUCTIONS FOR CROSS STITCH

Preparing the Fabric: To determine the size of fabric you will need for a project, divide the number of horizontal stitches by the thread count of the fabric. For example, if a design 70 stitches wide is worked on 14-count fabric, it will cover 5". (70 divided by 14 equals 5.) Repeat for vertical count. Once you have calculated the design size, add 3" on all sides of design area to find dimensions for cutting fabric. Cut fabric and whipstitch edges to prevent fraying.

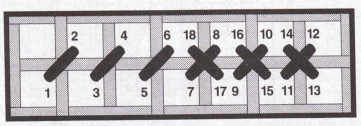
Preparing the Floss: Cut floss into 18" lengths. Separate all six strands of floss, reunite the number of strands needed, and thread needle, leaving one floss end longer than the other.

Getting Started: To begin in the center of the fabric, find center point by folding the fabric from top to bottom and then from left to right. Mark upper-left corner at junction of folds, using a straight pin. Unfold fabric. Pin will be in center of fabric. Find the same place on the chart. (**NOTE:** For your convenience, center arrows have been included on the charts printed throughout this magazine.) Each square on the chart represents one stitch. When a square contains a symbol (i.e. X, /, •), a stitch should be made in that space over those threads. Different symbols represent different colors of floss and may also indicate partial or decorative stitches. Refer to color code for the chart you are stitching to determine floss color to be used.

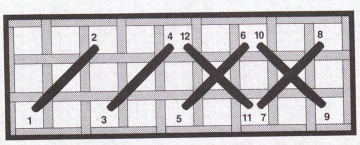
Working the Design: Stitch the design, completing all full and partial cross stitches first. To achieve a smooth surface appearance, cross all full cross stitches in the same direction. When all full and partial cross stitches have been completed, work backstitches and then any decorative stitches.

Stitching Hints: Do not knot floss; instead, catch floss tail on back of work with the first few stitches. Move the needle closer to the shorter end of the floss as you stitch. When stitching, pull floss through fabric "holes" with one continuous stroke and cease pulling when you feel resistance from the floss. Consistent tension on the floss results in a smoother surface appearance. To end stitching, run floss under completed stitches and clip remaining strands close to surface.

It is often necessary to skip a few spaces (threads) on the fabric in order to continue a row of stitches in the same color. If the area to be skipped covers more than ¼", end stitching as previously described and begin again at the next point to avoid uneven tension on the embroidery surface, snagging on the back, and having colors show through unstitched areas. Do not carry floss over an area that will remain unstitched.



Full Cross Stitch (on Aida fabrics)



Full Cross Stitch (on non-Aida fabrics)

WHERE TO FIND IT

Some framing by David's Arts & Frames, Birmingham, Alabama.

Page 13—Frosted glass bowl (#FGB4) available from Anne Brinkley Designs, 761 Palmer Avenue, Holmdel, NJ 07733, (800)633-1048.

Page 14—Yellow-gingham romper and pink-gingham jumper [sizes: small (18–24 months), medium (2–3 years), large (4 years); $24.00 + $4.00 shipping] available from Craft Creations, 219 Fannie Simmons Road, Mount Airy, NC 27030, (910)320-2217.

Page 14—Natural linen vest (sizes: small, medium, large, extra large; $49.50 + $3.50 shipping) available from Hickory Hollow, Post Office Box 95, Versailles, KY 40383, (606)873-2030.

Page 37—For a list of retailers that stock Waterlilies silk floss, write to The Caron Collection, 67 Poland Street, Bridgeport, CT 06605. For a list of retailers that stock Access Discount Commodities Attachments, write to Access Commodities, Post Office Box 1778, Rockwall, TX 75087.

Page 48—Medium heart CREATIVE CHARM from Pat and Pam, Inc. If not available in your local needlework shop, write for ordering information to Pat and Pam, Inc., Post Office Box 5008, Lubbock, TX 79408.

Page 49—Specialty matting and framing by Frames & Creations, 1481 Hueytown Road, Hueytown, AL 35023, (205)491-3980.

Editor's Note: When contacting these sources, please tell them that you read about them in *Just CrossStitch* magazine.

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The Phoenix Sampler, **Kingsland**, 256 Plymouth Drive, Bay Village, OH 44140

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Sunbonnet Babes, **MaJor Presentations**, 10300 Bristolwood Court, Laurel, MD 20708-3115

Captured Thought Sampler, **The Needle's Work**, 524 North Oklahoma, Morton, IL 61550

Beyond the Garden Wall, **The Nutmeg Needle**, 33 Lorraine Drive, Tolland, CT 06044

My Favorite Things, **Sheepish Designs**, 15120 Huntersville-Concord Road, Huntersville, NC 28078

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God Bless The Moon, **Susan Dickerson Designs**, 6 Windsor Street, Chelmsford, MA

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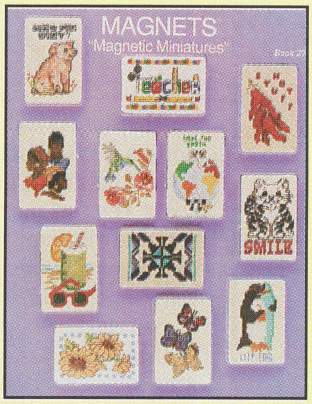

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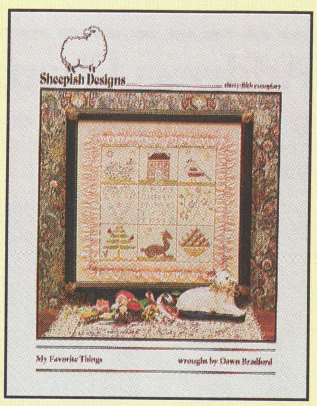

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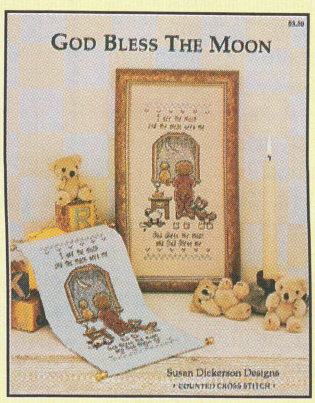

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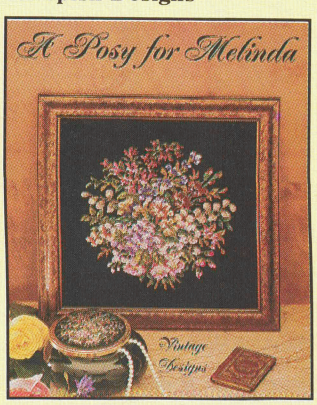

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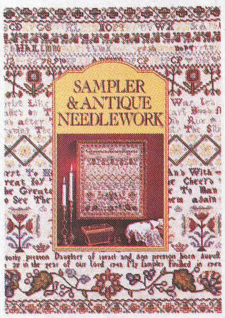
A Look at Books

Most cross stitchers collect fabrics, flosses, and charts; they also collect books that focus on needlework. If you are a veteran needlework-book collector, you will want to add to your library two books available from Symbol of Excellence Publishers.

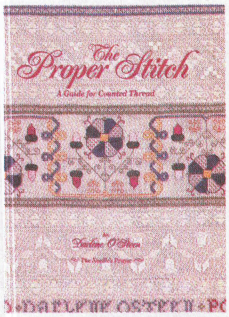
Sampler & Antique Needlework: A Year in Stitches, a beautiful book you will be proud to display in your home, is invaluable as a source of projects and information about stitchery and tools of yesteryear. Within the 144 pages of this tome is a story about the great needlework heritage of Westtown School in Pennsylvania. Another article of note is one written by Joanne Harvey on the subject of seventeenth-century needlework cabinets. This article is heavily illustrated with photographs from private collections and from the Victoria and Albert Museum in London. Collectors and would-be collectors of needlework implements will be interested in the photograph-laden glossary of tools compiled by Linda Jary.



The book contains never-before-published patterns for samplers (both new and reproductions) and a variety of other needlework mediums. Four reproduction samplers and a reproduction of a lovely antique purse are included in the offerings of this volume. Twenty-two other projects are also featured, including original designs by Teresa Wentzler, Dawn Lewis, C. A. Wells, Angela Pullen, Phyllis Hoffman, Cathy Livingston, Anne Stanton, and Anna Jackson.

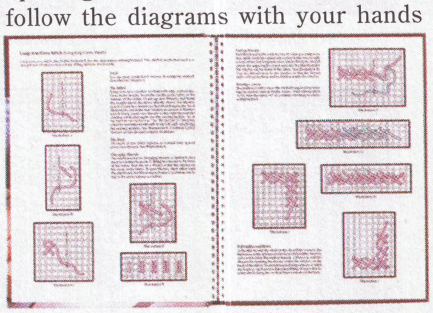
Explore your needlework heritage from many perspectives with *Sampler & Antique Needlework: A Year in Stitches* (ISBN: 0-932437-02-8), which sells for $24.95 and is published by Symbol of Excellence Publishers, 405 Riverhills Business Park, Birmingham, AL 35242, 1-800-768-5878.

If you have been waiting for the quintessential guide to counted-thread stitching, it has arrived. *The Proper Stitch*, authored by sampler authority and teacher Darlene O'Steen, features instructions for working over fifty-five stitches. Each stitch is completely illustrated with step-by-step how-tos that show what the appearance of the front and back of a stitch should be. The first chapter is devoted to stitchery techniques, such as how to begin and end a thread and how to change threads. In the remaining chapters, stitches are grouped and discussed by "families:" cross stitch, buttonhole stitch, satin stitch, straight stitch, drawn thread, and looped stitch. To provide further examples of the stitches, this book is replete with photographs of portions of samplers from the Fitzwilliam Museum in Cambridge, England.



In addition, *The Proper Stitch* contains charts and instructions for two samplers designed by Darlene O'Steen. "The Proper Stitch Sampler" is a gorgeous band sampler that incorporates more than thirty-five of the stitches put forth in the book. "Our English Heritage Sampler," also in a lovely band-sampler format, is reflective of the style of early English pieces and uses twelve stitches.

Designed as a hardcover volume with an enclosed spiral binding, *The Proper Stitch* has the appearance of other books when placed on your bookshelf and has the advantage of opening flat so that you can easily follow the diagrams with your hands



free to work the stitches. The wealth of information contained within the 144 pages of this book makes it well worth its $39.95 price tag. *The Proper Stitch* (ISBN: 0-932437-03-6) is published by Symbol of Excellence Publishers, 405 Riverhills Business Park, Birmingham, AL 35242, 1-800-768-5878.

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Newport, Rhode Island, July 30–August 3

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Williamsburg, Virginia, November 30–December 4

Celebrate the opening of the holiday season in Colonial Williamsburg. Emie Bishop will teach an original sampler design that employs a variety of embellishments, including hardanger, hemstitching, ribbon embroidery and beading. Study with Gay Ann Rogers and create the *Miniature Ruskin Lace Sampler*, an elegant, small sampler fashioned after traditional English band samplers. You will learn to make the structure for needlelace, how to cut and withdraw the ground threads, and how to needleweave the lace patterns. Stitched in pale blue-green floss and pearl cotton, with accents of antique gold metallic braid on white 22-count Congress cloth, this little sampler treasure will be yours! Gay Ann, author of *An Illustrated History of Needlework Tools* and *American Silver Thimbles*, will present a lecture, with slides, on antique needlework tools.

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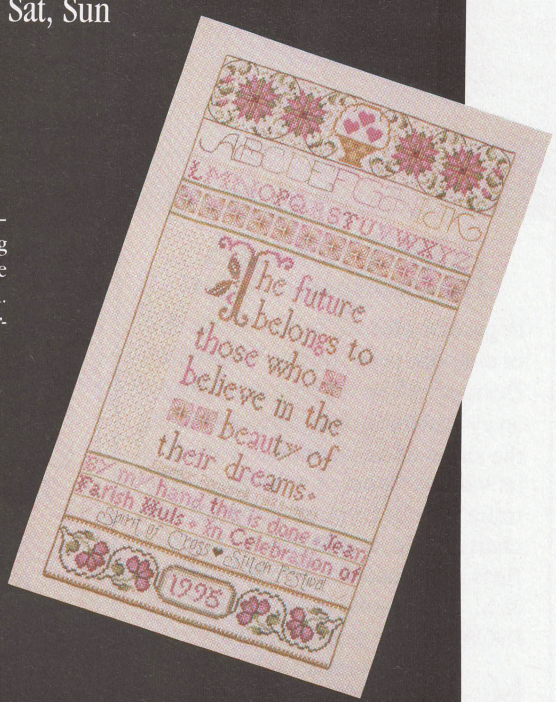

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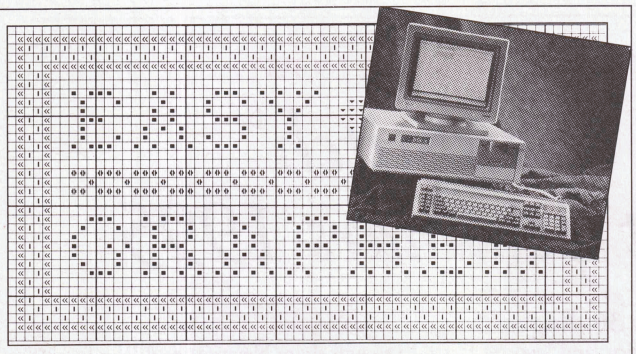

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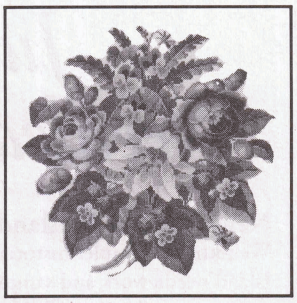

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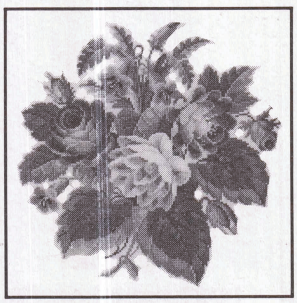

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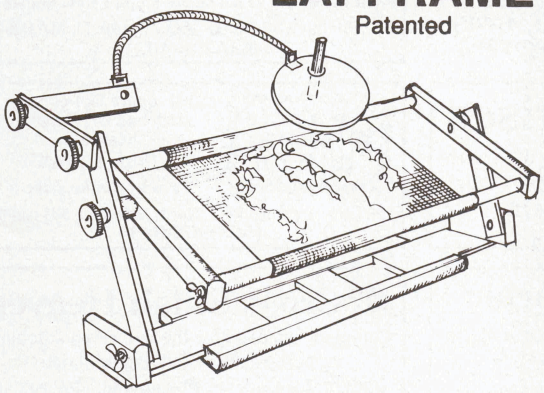

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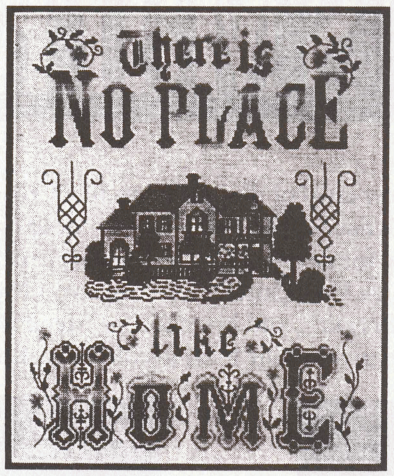

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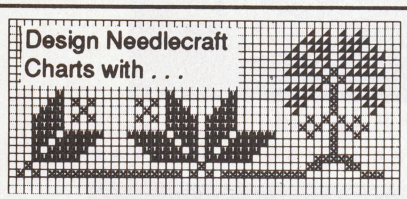

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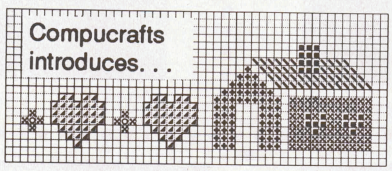

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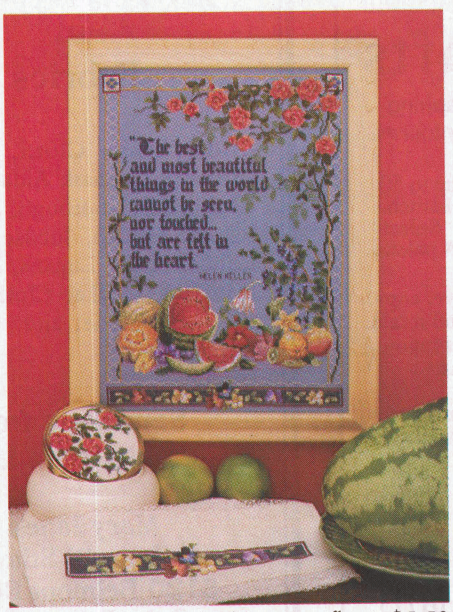
Stitcher's Market

Dear *Just CrossStitch*® Reader,
March winds are blowing in a whole new crop of designs from Just CrossStitch. So stay indoors and stitch till the spring thaw comes to your doorstep. We have several new holiday designs to choose from. Remember its never too early to start on your Christmas stitching for next season. Marie Barber continues her Fruit of the Month series with new designs to sink your needle into. Just CrossStitch also brings you Muppets in Stitches™ cross stitch kits, eight delightful images of that adorable frog Kermit™, and his amorous friend Miss Piggy™. There are also several elegant new designs by Teresa Wentzler. Be sure to ask your local needlework shop for these designs.

#2210 **Archway to Avalon** Leaflet $5.50

#2211 **Joy, Noel, Peace** Leaflet $5.50



#2138 **Beautiful Things** Leaflet $5.50
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Kit #41181, $21.99

Teresa Wentzler

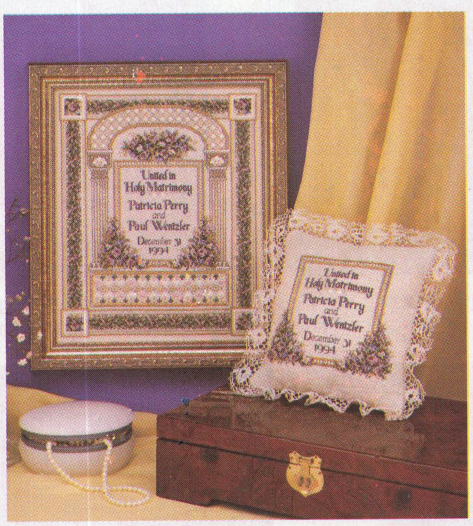
The unmistakeable look of Teresa Wentzler. This month Just CrossStitch brings you two of Teresa's newest designs, Fruit and Floral Wreaths, and Christmas Wreath. Teresa's delicate use of color and shading have never been better than in these exquisite new designs. Other popular designs by Teresa Wentzler are featured in this month's Stitcher's Market collection.

NEW!

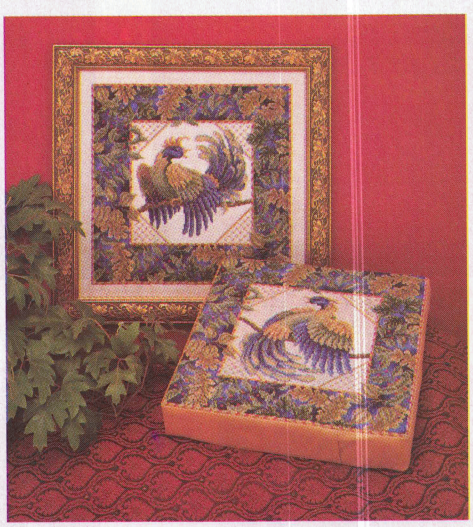
#2119 **Fruit and Floral Wreaths** Leaflet $6.95

NEW!

#2214 **Christmas Wreath** Leaflet $6.95



#2085 **Wedding Sampler** Leaflet $6.95
Kit #40851 $45.00



#2049 **Brilliant Plumage** Leaflet $6.00
Kit #40491 $22.99

Look for Teresa Wentzler designs at your local needlework retailers.

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#2113 Topiary Trees Leaflet $6.95

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#94 The Castle Leaflet $4.00
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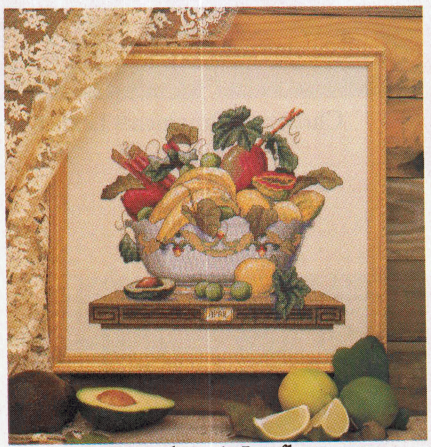
#2213 $5.50



April Fruit **Leaflet**
#2147 $5.50

May Fruit **Leaflet**
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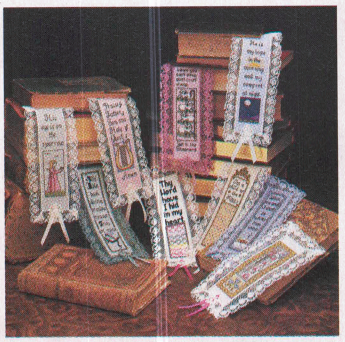

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#284 *Summer Florals* leaflet. #297, Adult White Short-Sleeve Cardigan (M, L, XL, XXL). $36.50.

#294 *Ice Cream Sweaters* leaflet. #299, Adult Pastel Color-Block Cardigan (M, L, XL, XXL). $37.50. #300, Child Cardigan (S, M, L, XL). $27.00. #294B Popsickle Buttons $13.00

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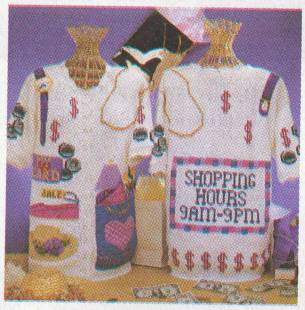
#265, *Rainbow Days* Leaflet.

#283, *Flower Garden* Leaflet.



#617, *I Love to Shop* Leaflet.

#235, *Circus Sweaters* Leaflet.

#290, *Carousel Horses* Leaflet.

#478, *Milliner's Shop* Leaflet.

#479, *Let's Play Croquet* Leaflet.

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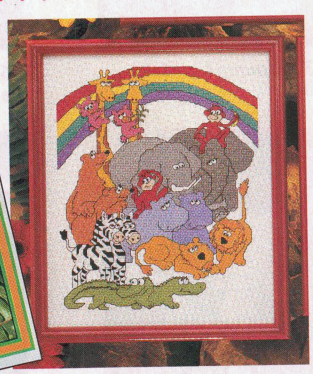

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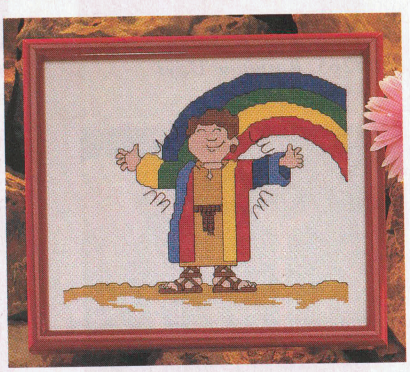

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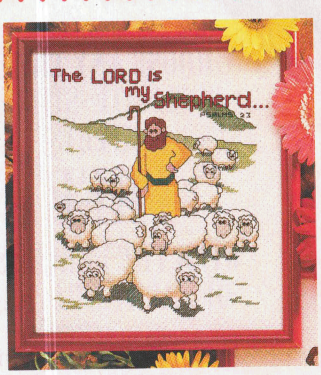

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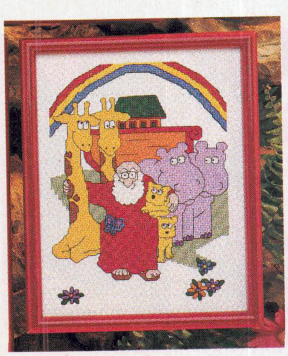

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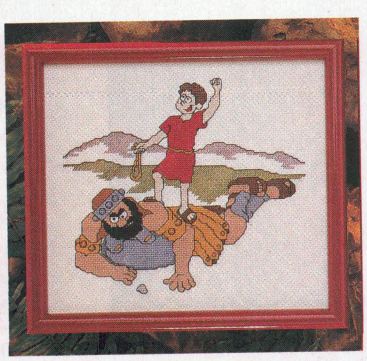

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Finished Size: 15" x 18"
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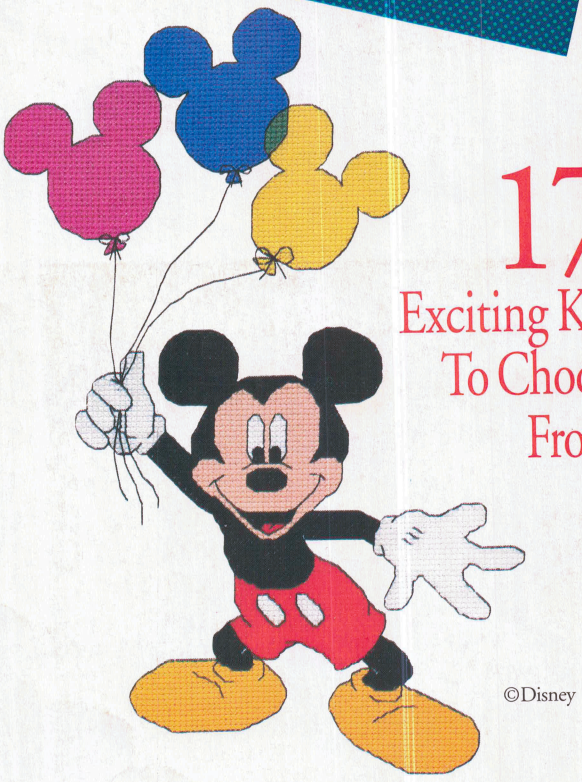

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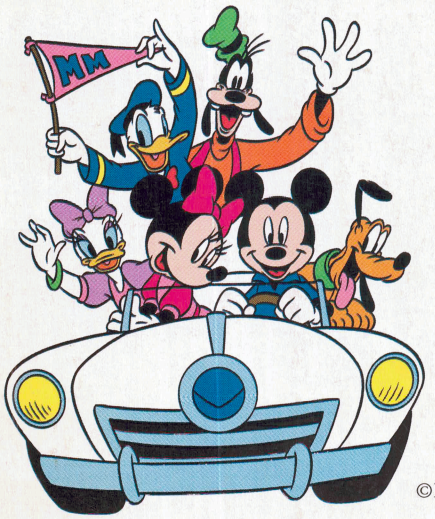

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